

A DICTIONARY OF
TAMIL LITERARY AND
CRITICAL TERMS



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A DICTIONARY OF TAMIL LITERARY AND CRITICAL TERMS

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PREFACE

A glossarial guide in English to the literary terminology in Tamil, comprising a wide-ranging corpus of terms pertaining to both literature and criticism.

This 'dictionary' fulfils a long-felt academic need, especially in the areas of teaching Tamil language and literature to the non-Tamils, as well as in the pursuit of Tamil studies in foreign universities. It should also prove to be a useful handbook for purposes of literary translation.

The primary concern here has been to provide brief, working definitions of the concepts and ideas in Tamil which constitute the building blocks of Tamil literature through the ages, as also of those that define and inform the varied facets of literary scholarship. Accordingly, the terms included here embrace both the theory and practice of literature in Tamil, covering as they do the following areas:

- i. Thematic situations and their sub-situations in AKAM and PURAM literatures (TINAI and TURAI), of the CAṆKAM corpus
- ii. Critical modes and techniques, attitudes and styles
- iii. Figures of speech and their sub-classes
- iv. Prosody
- v. Poetics
- vi. Literary genres and sub-genres
- vii. Schools and Movements
- viii. Motifs and themes
- ix. Literary norms and conventions
- x. Religious and philosophical concepts that inform literary creativity and interpretation
- xi. Dimensions of Tamil art and culture that have shaped aspects of Tamil literature
- xii. Ideas, specifically of the Western origin, such as psychoanalysis, postmodernism, feminism and poststructuralism.

Besides treatises on poetics and prosody in Tamil, a representative body of modern critical texts has gone into the compilation of the word-corpus for this dictionary. References have also been made to the existing collections of terminology found as parts of critical studies on prosody, literature and grammar. We have also made a substantial, though critical, use of the **Tamil Lexicon** of the University of Madras. The bibliography at the end provides the sources for the compilation of the headwords as well as for their interpretation.

A marked feature of this dictionary is a comprehensive inclusion of the **AKAM/PURAM** thematic situations and sub-situations drawn on a wide range of **KŌVAL**, **AKAPPORUḷ** and **PURAPPORUḷ** texts available in print. That only a small number of figures of speech amongst an astonishingly vast body of rhetorical devices have been provided with illustration is a felt inadequacy in this work imposed on us by the consideration of space. However, most of the **CITTIRAKKAVI** types (altar and pattern poetry) have been provided with illustrative examples and diagrammatic representations where mere definitions would not do to clarify the complexity of their structure.

The criterion for the inclusion of terms of current scholarship, especially those of Western origin, has been consistency as well as the frequency of their use in the theory and practice of literature of the present century. These terms, insofar as the concepts they inform are of the Western origin, have been provided with brief descriptive definitions with a view to introducing them to the beginning students of Tamil literature. We have also made a conscious effort, with respect to certain Western terms belonging to the history of ideas and criticism, to introduce Tamil words and phrases that we hope are adequately expressive, and will gain currency in due course.

A considerable number of terms relating to certain literary genres which have either rare or no literary exemplifications, as also those denoting classical melody-types and ancient dramatic kinds, have been included keeping in mind their historical and cultural significance.

The whole dictionary is cross-referenced so that the users can move easily from one entry to another. There are, however, certain unavoidable double references also, necessitated as they are by etymological hierarchical considerations. e.g. **mutalnilaitṭivakam** Vide **ĀTITPAKAM** -> Vide **TIVAKAṆI**. Besides, with a view to facilitating a holistic view of the principal concepts in poetics such as **UVAMAṆIṆI**, **UTTI**, **PORUḷKŌḷ**, **CEYYUḷVAKAI**, **CITTIRAKKAVI**, etc., their sub-classes/varieties have

been listed and described under the given concept, and these sub-classes are listed in the alphabetical order as individual entries with 'vide' references to the principal entries for meanings. 'Cf.' references are intended to hint at the conceptual breadth of the given terms, while "see" and "see also" references will lead to information that is either basic to the understanding of the given concept or supplementary in character. The abbreviations, acc. (according to), dist. (distinct), opp. (opposed), Skt. (Sanskrit), e.g. (example) and esp. (especially) are too small and too familiar to need a separate list of abbreviations. For obvious reasons, the index is limited to terms, both Tamil and their English equivalents, denoting concepts of Western origin.

The entries, in Tamil alphabetical sequence, are all printed in **boldface** in the Roman script. While the terms entered in CAPITAL LETTERS point to the provision of main articles on them elsewhere in the alphabetical order, those in *italic* types are either the titles of texts or the ones indicating their non-English origin. The *italicized boldface* types indicate the alternative forms of the headwords, which have not been accorded the status of main entries.

All said, the apprehension that things remain overlooked remains. For it has not been easy to decide what a literary term really is. We have taken it as the one pertaining to the formal study of works of literature, as well as their structure and 'materials'. Particular attention has been paid to language-specific and culture-specific terms such as the melody-types, and dance and drama that have found their way in ancient works of literature and commentary either as allusions or as building blocks of their thematic structures. We were really left clueless with regard to certain classical concepts in rhetoric and poetics, in which cases mere notes of identification have been provided. Again, we are painfully aware of the inconsistency that has come in in compounding, particularly with respect to certain phrases and clauses denoting AKAM/PURAM thematic situations and sub-situations. We look forward to receiving comments and suggestions from scholars and discerning readers, which we shall accommodate in the subsequent editions, and make the entries more precise and self-sustaining.

It is more than a mere ritual that a writer of dictionaries quotes Dr Johnson: "Every other author may aspire to praise; the lexicographer can only hope to escape reproach - and even this negative recompense has been yet granted to very few".

akṛiṇai Non-human beings, and things inanimate. Cf. UYARTIṆAI.

akkara ilakkaṇam Vide ARUPATTUNĀNKU KALAIKAL.

akkaraccutakam (Also Eḷuttuccutakam, Eḷuttuccurukkam and Eḷuttalīvaṇi) A variety of CITTIRAKKAVI: Verse composed with a play on words, a word by gradual elimination of letters becoming different words with different meanings, as in *kunakāri*, *nakāri*, *kāri*. Cf. AKKARAVARUTANAM.

akkarapporuttam Vide CEYUṬPORUTTAM.

akkaravaruttanam (Also Eḷuttuvaruttanam) A variety of CITTIRAKKAVI: verse composed with a play on words, a word by gradual addition of letters becoming different words with different meanings, as in *kam*, *nakam*, *kanakam*, *kōkanakam*. Cf. AKKARACUTAKAM.

akkiṇittampam Vide ARUPATTUNĀNKU KALAIKAL.

akkurōṇi/akkōṇi/akkōkiṇi A mythic concept: army consisting of 21870 chariots, 21870 elephants, 65610 horses and 109350 foot soldiers.

aka āyvuneri Intrinsic approach to the study of literature. It is based on the conviction that a text is an autonomous reality, with the whole being a harmonious involvement of parts. As such, the critic must analyse the elements which in here in the text rather than preoccupy himself with causal factors such as history, biography, sociology and ethics.

akakkūtu Externalization of emotions by dancing and gesture. Cf. PUṬAKKŪTU.

akaccamayam Sects intrinsic to CAIVAM, six in number, viz., 1. PĀṬĀṆAVĀTA CAIVAM, 2. PĒTAVĀTACAIVAM, 3. CIVACAMAVĀTA CAIVAM,

4. CIVACAṆKIRĀNTAVĀTA CAIVAM, 5. ĪCIVARA AVIKĀRAVĀTA CAIVAM and 6. NIMITTAKĀRAṆA PARINĀMAVĀTA CAIVAM OF CIVĀTUVITACAIVAM.

akaccāṇru Internal evidence. A term used in analytical and textual criticism (especially in the dating of a literary work) to refer to features of style (e.g. imagery, syntax, idiom, spelling, etc.) or details of environment, which might give some indication of when the work was written.

akaccuvai Emotions caused by the three *guṇas*, viz., CATTUVAM, RĀCATAM and TĀMACAM.

akattiṇai Love treated in AKAM literature, being of seven forms, viz., KURINČI, MULLAI, PĀLAI, MARUTAM, NEYTAL, KAIKKILAI and PERUNTIṆAI. See also AKAPPORUL.

akattiṇaippuram (Also AKAPPUṬATTIṆAI and AKAPPUṬAM) The two forms of love, KAIKKILAI and PERUNTIṆAI as being outside the sphere of AKANINTIṆAI.

akattuḷiṇai (Also AKATTŌṆ VĪNTA NOCCI) A sub-situation under the PUṬAM theme UḷIṆAI: the victory of the besiegers over the besieged.

akattelucci Inspiration.

akattōṇ vīnta nocci Vide AKATTUḷIṆAI.

akanāṭakam A kind of dance accompanied by gestures by which to enact the manifestations of (AKAM) love.

akanāṭakavuru Various kinds of musical composition used in AKANĀṬAKAM.

akanilai A class of primary melody-type, one of four CĀTIPPERUMPAṆ.

akanilaikkoccakam A variety of KOCCHAKAKALI metre.

akanilaimarutam A primary melody-type.

akanilaiyottāḷicai A variety of KALIPPĀ metre; a constituent of KALIPPĀ verse.

akappā akaval Verse on AKAM theme composed in AKAVAl metre without mixing it with VAṆCIPPĀ metre.

akappāṭṭu (Also AKAPPĀṬAL) A literary genre: the idealized love experience between a man and a woman in their blossoming years as treated in a corpus of conventional love poems of the CAṆKAM age.

akappāṭṭuvaṇṇam One of the specific sound features in verse (VAṆṇAM) effected in such a way that the verse comes to an end, even while it sounds incomplete.

akappāṭṭuruppu The twelve constituents of AKAPPĀṬṬU, viz., TIṆAI (principal love situation), KAIKŌḷ (KAḶAVU and KARPU phases of love behaviour), KŪRṬU or KIḶAVI (speeches assignable to different characters), KĒṬPŌR (auditors), IṬAM or KAḶAN (scene of action), KĀLAM (time and season), PAYAN (result or effect), MUṆṆAM (indication of the speaker and the auditor in a stanza), MEYPPĀṬU (manifestation of emotions and feelings), ECCAM (that which is left to be understood or implied), PORUḶVAKAI (meaning other than the typical thematic strands of union, separation, etc), and TURAI (thematic sub-situation). Cf. CEYUḶURUPPU.

akappāṭṭellai The inclusive boundary of a country or linguistic area.

akappāṭal Vide AKAPPĀṬṬU.

akappurakkaikkilāi An AKAM theme: the hero paying his address to an immature girl who shows no sign of love, KAIKKILAI, the unrequited passion, as outside the sphere of AKANAINTIṆAI.

akappuraccamayam Peripheral sects of CAIVAM, six in number, viz., 1. PĀCUPATAM, 2. MĀVIRATAM, 3. KĀPĀLAM, 4. VĀMAM, 5. VAIKAVAM and 6. AIKKIYAVĀTA CAIVAM.

akappurattalaivan An AKAM concept: the hero in love which is unreciprocated or unequal, as represented in KAIKKILAI and PERUNTIṆAI poems.

akappurattiṇai Vide AKATTIṆAI PPURAM.

akappurappāṭṭu Poem treating of the love which is unreciprocated or unequal.

akappurapperuntiṇai Vide PERUNTIṆAI.

akappuram Vide AKATTIṆAI PPURAM.

akapporuṭkōvai (Also KIḶAVIKKŌVAI and KŌVAI) A verse genre which treats of love themes in 400 verses in KAṬṬALAḶIK-KALITTURAI metre.

akapporuṭṭurai A thematic sub-situation in AKAM poetry. Also see AKAPPĀṬṬURUPPU.

akapporuṭperuntiṇai Vide PERUNTIṆAI.

akapporu/akam The idealized love experience between a man and a woman in their blossoming years, as treated in a corpus of love poems of the CAṆKAM age. They are classed into AKANAINTIṆAI (the central, five-fold mutual love-behaviour), and those peripheral to it, viz., KAIKKILAI (unreciprocated sexual passion) and PERUNTIṆAI (abnormal or excessive sexual passion). The last two were called AKATTIṆAI PPURAM or AKAPPURATTIṆAI by later theoreticians.

akamarcci aṇi A figure of speech in which the virtue or failing of a person or thing is stated to affect another either directly or inversely, such as virtue begetting virtue, vice begetting vice, virtue begetting vice, and vice begetting virtue.

akarāti Lexicon, usually a dictionary for a classical language; dictionary.

akarātiyiyam Lexicology. The science dealing with the principles and theories of dictionary-making.

akarātiyiyal Lexicography. The art or task of making a dictionary or lexicon.

akala urai (Also AKALAṆKŪRAL, AKALAM and VIRUTTIYURAI) Elaborate commentary.

akalakkavi Vide KAVI.

akalaṅkūral / akalam Vide AKALA URAL.

akaval (Also AKAVARPĀ and ĀCIRIYAPPĀ) One of the four basic types of verse in Tamil prosody which employs AKAVAl metre characterized by AKAVAl rhythm (AKAVAlŌCAI), the loud notes of call like those of a peacock. Any kind of feet can occur in it. ĀCIRIYAVURICĀIR and other combinations too can occur. Lines of five, six or seven feet are alien to it. The penultimate line is usually of three feet. The number of lines varies from a minimum of three to a maximum of 1000 for AKAVAl metre, all equal in length, of four feet each. It can also have TAṆICĀIR (detached foot) in any of its lines.

There are four types of AKAVAl verses, viz., NĒRICAIYĀCIRIYAPPĀ (all lines having four feet each and the penultimate line three-footed), IṆAIKURĀĀCIRIYAPPĀ (the first and the last lines having four feet each, with the intermediate lines consisting, by pairs, of two or three feet), NILAIMAṆṬILAVĀCIRIYAPPĀ (all four-footed lines), AṬIMARIMAṆṬILAVĀCIRIYAPPĀ (all lines having four feet, any of the lines being placed at any position, without resulting in change of meaning).

AKAVAl metre has three auxiliary forms, viz., AKAVARĀĻICAI also called ĀCIRIYATTĀĻICAI (three lines of equal length), AKAVARURAI also called

ĀCIRIYATTURAI (four lines with the middle two lines differing in length from the first or the last line), and AKAVAlVIRUTTAM (four lines of equal length, each not having fewer than six feet), also known as ARACAVIRUTTAM, ĀCIRIYAVIRUTTAM and MANNAVIRUTTAM.

akavalvaṇṇam One of the specific sound features of a verse (VAṆṆAM): a series of special sound features resembling the coming of a storm or waves of water.

akavalviruttam Vide AKAVAl.

akavalveṇṇā A verse of the IṆNICAIVENPĀ metre marked by AKAVAl rhythm.

akavalan Vide PĀṆAN.

akavaluriccīr (Also AKAVARĀCĪR, ĀCIRIYACCĪR and ĀCIRIYAVURICĀIR) Metrical feet of two syllables each, chiefly found in AKAVAl metre.

akavalōcai Vide AKAVAl.

akavarācīr Vide AKAVAlURICĀIR.

akavarcuritakam (Also ĀCIRIYACCURITAKAM)

The ending of AKAVAl metre marked by the four-footed last line, and the three (or four)-footed penultimate line. It is also the last constituent of certain kinds of KALIPPĀ, and VAṆCIPPĀ verses.

akavarpā Vide AKAVAl.

akavarṛāḷicai (Also ĀCIRIYATTĀĻICAI) Vide AKAVAl.

akavarṛullal A (jumping) rhythm in KALIPPĀ metre.

akavarṛurai (Also ĀCIRIYATTURAI) Vide AKAVAl.

akavarṛūṅkal A (slow-measured, sleeping) rhythm in VAṆCIPPĀ metre.

akavarṛūṅkal kuṛaḷaṭi vaṇcippā A kind of VAṆCIPPĀ verse marked by the metrical conventions of KURĀḷAṬI VAṆCIPPĀ, and the AKAVARṬŪṆKAL rhythm.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங் ச் ஞ் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ī i ī u ū e ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

akavarṇūṅkal cintaṭi vaṅcippā A kind of VAṅCIPPĀ verse marked by the metrical conventions of CINTAṬI VAṅCIPPĀ, and the AKAVARṆŪṅKAL rhythm.

akavaṇmakalir Bardic women; female diviners. Cf. MUTUVĀYPPEṆṬIR.

akavunar Dancer; singer.

akanraṇaivu kūral A sub-situation under the AKAM theme ORUVALIṬ TAṆATTAL: with the spreading of public gossip around, the confidante suggesting a temporary separation of the hero from the heroine.

akaṇṇicaippu One of the three defects in versification (the other two being ARUTTI-CAIPPU and VERUTTICAIPPU): interspersing prose in poetry, the sound flow thereby deviating from the accepted pattern.

akanṇulikkalaṅkal Vide PERUNṬINAI.

akapaṇṭinai (Also ANPIṆAINTINAI, AINTINAI and NAṬUVAṆAINTINAI) Five-fold aspects of AKAM love, viz., KURINCI (union), MULLAI (forbearance), PĀLAI (separation), MARUTAM (sulking) and NEYTAL (lamenting the lover's absence).

akaippuvaṇṇam One of the specific sound features in verse (VAṆṇAM): rhythm produced by irregular breaks in sound flow.

aṅkakkiriyai A dance movement.

aṅkataceyyl/aṅkatam Satirical writing, a literary genre that uses irony, wit and sarcasm to expose humanity's vices and follies, being of two kinds, viz., CEMPORUL-AṅKATAM or VACAI (open, undisguised lampoon), and KARANTAVAṅKATAM or PAḶKARAPPAṅKATAM (veiled insinuation). See also CEVIYURAIYAṅKATAM.

aṅkam Act of a play.

aṅkamālai A verse genre describing the members of the human body in VEṇPĀ or VEḷVIRUTTAM metre.

aṅkitam The name given in a poem to the hero.

acca avinayam Dance movement revealing fear.

accaccuvaiyaṇi Vide IRATAVAṆI.

accattanmaikku accamurru iraṅkal (Also NARRĀY TALAIMAKAḶ ACCATTANMAIKKU ACCAMURRU IRAṅKAL) A sub-situation under the AKAM theme KARPOṬU PUṆARNTA KAVVAI: the mother feeling concerned about the timidity and reserve of manner of her daughter (the heroine) who has eloped with the hero through the wilderness.

accattinaḱaṇal One of the MEYPPĀṬU-S other than the principal eight: avoidance by the heroine of union with the hero in fear of exposure.

accam 1. One of the eight principal MEYPPĀṬU-S: fear. 2. Vide MAKATŪUKKUṆAM.

acciram (Also MUṆPAṆIKKĀLAM) Vide MUTAṬ-PORUL.

accuvapaṇṭcai Vide ARUPATTUNĀṆKU KALAIAKAḶ.

acaṇṇi (Also ĀKĀCAVAṆI, ĀKĀYACCOL, VĀṆMOLI and VĀṆOLI) Voice from an incorporeal being from the sky.

acittam Vide ĒTUVĀPĀCAM.

arumporul (Also ARUMPORUL VṆAI NILAI, and ĀCURAM) A form of marriage in which the bridegroom obtains the bride by acts of chivalry and valour.

arakkār (Also ARAKKAR and AVUṆAR) A class of demons who are at war with the gods.

acuvapaṇṭcai Vide ARUPATTUNĀṆKU KALAIAKAḶ.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ஞ் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
 ■ ā ī ū ē ai o ō au k k ṇ c ṇ ṭ ṇ ṭ n p m y r l v ḷ ḷ ṛ ṇ

acuvamētam (Also IRĀCACŪYAM and PARIVĒḶVI) Horse sacrifice practised by ancient Hindu kings in order to have peace and happiness, as well as to proclaim their sovereignty.

acai Ā CEYYULURUPPU: Basic metrical unit, and the fundamental quantitative unit of any metre in Tamiḷ, of which there are two, viz., NĒRACAI and NIRAIYACAI. NĒRACAI, also called TAṆIYACAI (a simple unit), comprises ■ single vowel nucleus, with or without consonants. NIRAIYACAI, also called INAIYACAI (a compound unit), consists of nuclei of two vowels, with or without consonants. A syllable in Tamiḷ is thus different from ■ syllable in English which has only one vowel as the nucleus.

acai iṭaimaṭakku The repetition of the last syllable of the second line of ■ stanza as the first syllable of the third line.

acaiccīr Foot of one metrical syllable usually found at the end of a VENPĀ.

acaiccol / acainilai Expletive particle.

acainilaiyaḷapeṭai Lengthening of vowels and consonants to the requirements of metrical harmony.

acaimaṭakku Vide MAṬAKKAṆI.

acaiyaṭi (Also AMPŌTARAṆKAM, EN, COṬCĪRĀṬI, and PIRINTICAIKKURĀḷ) A constituent of KALIPPĀ in which the lines increase and diminish like the waves of the sea. It is of four series, viz., PĒREṆ (two lines of four feet each), CĪREṆ (one line of four feet), IṬAIYEṆ (one line of three feet) and ĀLAVEṆ (one line of two feet).

acaiyantāti Metrical composition in which the same syllable ends one line and begins the succeeding line of ■ stanza.

acaiviraḷac centoṭai A CENOTOṬAI (a verse without any kind of agreement of sounds) sub-class without any kind of positional agreement of syllables - MŌṆAI (alliteration) or ETUKAI (agreement of second letters of initial feet), and without the characteristic CĪR patterns of TAḷAI.

acaivu One of the sources of the MEYPPĀṬU AḷUKAI (weeping): loss.

aṭṭayapāttiram (Also AMUTACURAPĪ) Divine vessel of inexhaustible food.

aṭṭakam A verse genre: poem consisting of eight stanzas all in the same metre.

aṭṭaciḷam The eight-fold Buddhist ideals of behaviour comprising avoidance of killing, lying, stealing, lust, begging, eating of unhygienic food at night, use of perfumed articles, and lying on a mat on the floor.

aṭṭanākapaṇtam Vide NĀKAPANTAM.

aṭṭamaṇkalam A verse genre: benedictory poem of eight stanzas in ĀCIRIYAVIRUTTAM metre.

aṭṭamācitti (Also CĪṬI) The eight superhuman powers, viz., AṆIMĀ (contracting to the minutest atomic body), MAKIMĀ (expanding to large forms), LAKIMĀ (acquiring power to move fast easily and staying buoyant on water), KARIMĀ (gaining a hard body like a mountain), PIRĀṬṬI (gaining the capacity to visualize and attain all things desired by the heart), PIRAKĀMIYAM (power to overcome natural obstacles and go anywhere), ĪCATTUVAM (having the power to command celestial beings), and VACITTUVAM (power of enchanting, changing the course of nature, or assuming any form).

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ள்
a ā i ī u ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṛ

attavīraṭṭam Eight places celebrated as the scenes of Civaṇ's exploits, viz., Kaṇṭiyūr, Kaṭavūr, Atikai, Vaḷuvūr, Paṇiyalūr, Kōvalūr, Kurukkal, and Viṇṭuṭi.

attāṇkayōkam Yoga which consists of eight forms of discipline, viz., IYAMAM (abstention from lying, killing, theft, lust and covetousness), NIYAMAM (observances like practice of contentment, bodily mortification, investigation of religious truth and worship of God), ĀTANAM (yogic posture), PIRĀṆĀYĀMAM (control of the vital forces of the body by regulation of breath), PIRATTIYAKĀRAM (withdrawal of the senses from external objects), TĀRAṆAI (concentrated attention), TIYĀNAM (uninterrupted contemplation of an object) and CAMĀTI (intense contemplation of God, identifying oneself with Him).

attāvataṇam Vide AVATĀNAKKALAI.

atakkam A MEYYPĀṬU other than the principal eight: self-control

atakkiyal (Also CURITAKAM, PÖKKU, MAṬAKKIYAL, VĀRAM and VAIPPU) Last part of certain kinds of KALIPPĀ, VAṆCIPPĀ or PARIPĀṬAL which rounds up the poem.

ataṇkaṇmuṇai Tēvāram as including all the hymns of Campantar, Appar and Cuntarar.

ataleṭuttu uraittal A sub-situation under the AKAM theme UṬAṇPÖKKU: the hero, as he treads the wilderness along with the heroine in elopement, instilling a sense of courage in her by proclaiming his valour.

ati Metrical line, a CEYYULURUPPU, being of five kinds, viz., KURALAṬI (of two feet), CINTAṬI (of three feet), ALAVAṬI (of four feet), NEṬILAṬI or AIṆCIRAṬI (of five feet) and KAḶINEṬILAṬI (of six feet and above). Cf. KAṬṬALAṬI.

aṭiṅkaruttiyal Thematology.

aṭiṅkaruttu (Also KARU) Theme. It is not simply the subject of a literary work, but rather a statement that the text seems to be making about that subject. In other words, it is the central idea defining a work, which may be stated directly or indirectly. Cf. ILAIPORUḷ and MAṆI URU.

aṭiṅkurippu Footnote.

aṭiṅkūṇ A detached line within a verse.

aṭittōḷi The chief female attendant.

aṭiniralniṇai Vide NIRALNIRAI.

aṭippaṭaviruttal A sub-situation under the PUṬAM theme ULIṆAITTINAI: one accepting the sovereignty of the besieging king and ruling one's state as such.

aṭimaṭakku Vide MAṬAKKAṆI.

aṭimayakku A metric line occurring within a verse alien to it; two or more kinds of lines occurring within a verse.

aṭimaṇiṇṭilavāciriappā Vide AKAVAI.

aṭimaṇiṇṭila veḷiviruttam A sub-class of VEḷIVIRUTTAM: an auxiliary metre marked by occurrence of lines in a stanza which can be interchanged without change of meaning.

aṭimaṇimāṇru Vide PORUḷKÖḶ.

aṭimaṇi moḷimāṇru Vide PORUḷKÖḶ.

aṭimutaṇmaṭakku Vide MAṬAKKAṆI.

aṭimuraṇ Vide MURAṆTOṬAI.

aṭimolimāṇru Vide PORUḷKÖḶ.

aṭimōṇai Vide MUTALTOṬAI.

aṭiyantāti (Also ITAIYITṬANTĀTI) Vide ANTĀITITOṬAI.

aṭiyalapetai Vide ALAPEṬAITTOṬAI.

aṭiyiyaipu Vide IYAIPUTTOṬAI.

aṭiyetukai Vide ETUKAITTOṬAI.

aṭiyotu valiniṇaintu avañḷam vāṭal A sub-situation under the AKAM theme UṬANPÖKKU: the hero being saddened at the thought of the hard tract to be trodden by the soft feet of the heroine in elopement.

aṭiyōr An AKAM concept: Bonded labour and servants.

aṭukkikai akaval iṭaivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of medial consonants.

aṭukkikai akaval kuṟivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of short vowels.

aṭukkikai akaval neṭivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of long vowels.

aṭukkikai akaval melivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of nasals.

aṭukkikai akaval valivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of plosives.

aṭukkikai oḷukal iṭaivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of medial consonants.

aṭukkikai oḷukal kuṟivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of short vowels.

aṭukkikai oḷukal neṭivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of long vowels.

aṭukkikai oḷukal melivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of nasal sounds.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம ய்ர ல் வ ழ் ள்ற் ள்
■ ā ī ī u ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

aṭukkikai oḷukai valivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with ■ smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of plosive consonants.

aṭukkikai mellicai iṭaivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in ■ chain ringing) with a soft flow (like the gait of a swan, the soft low sound of ■ drum, and the walking on sand) effected by the dominance of medial consonants.

aṭukkikai mellicai kurivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with a soft flow (like the gait of a swan, the soft low sound of a drum, and the walking on sand) effected by the dominance of short vowels.

aṭukkikai mellicai neṭivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with a soft flow (like the gait of a swan, the soft low sound of a drum, and the walking on sand) effected by the dominance of long vowels.

aṭukkikai mellicai melivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with

a soft flow (like the gait of a swan, the soft, low sound of a drum, and the walking on sand) effected by the dominance of nasal sounds.

aṭukkikai mellicai valivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like a cart moving on an uneven road, a heron crying, and bells in a chain ringing) with a soft flow (like the gait of ■ swan, the soft low sound of ■ drum, and the walking on sand) effected by the dominance of plosive consonants.

aṭukkicaivaṇṇam One of the specific sound features in verse (VAṆṆAM): overall serried rhythm, being of twenty sub-classes. (For description of each sub-class, see headwords beginning AṬUKKICAI).

aṭukkikai vallicai iṭaivaṇṇam One of the specific sound features of ■ verse (VAṆṆAM): overall serried rhythm (like ■ cart moving on an uneven road, ■ heron crying, and bells in a chain ringing) with a hard flow (like the twisting of iron wire or leather into ropes, and a stone rolling over another stone) effected by the dominance of medial consonants.

aṭukkikai vallicai kurivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall serried rhythm (like ■ cart moving on an uneven road, a heron crying, and bells in a chain ringing) with a hard flow (like the twisting of iron wire or leather into ropes, and a stone rolling over another stone) effected by the dominance of short vowels.

aṭukkikai vallicai neṭivaṇṇam One of the specific sound features of ■ verse (VAṆṆAM): overall serried rhythm (like ■ cart moving on an uneven road, a heron

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங ச ங் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā ī ī u ū ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

aṇmaiviḷi A vocative of endearment addressed to the one close by.

aṇaṅku 1. One of the sources of the MEYPPĀṬU ACCAM (fear): (i) A female deity causing affliction. (ii) A celestial damsel. (iii) A beautiful woman, as resembling a celestial damsel. (iv) A demoness of lust or harm. (v) Beauty. 2. VERIVĀṬṬU (frenzied dancing, esp. as under possession by God Murukaṇ).

aṇi (Also ALAṆKĀRAM) Figure of speech. A literary device by which to associate or compare dissimilar things. Figures of speech are commonly divided into two general categories: rhetorical figures and tropes. The former, often called COLLAṆi, use words in some special way to create an unexpected effect without significantly altering the words' meanings. Tropes (FORUḶAṆi), by contrast, fundamentally change the meanings of words.

aṇintavai tiruttal A MEYPPĀṬU pertaining to the third phase of pre-marital love: (the heroine) correcting the ornaments.

aṇintuḷi nāṇiyatuṇarntu teḷivittal A sub-situation under the AKAM theme IYARKAIP-PUṆARCCI: the hero dispelling the bashfulness of the heroine which she feels as he asks her to put her dress on after the union.

aṇimā Vide AṬṬAMĀCITI.

aṇiyāṇantam Vide ĀṆANTAKKURAM.

aṇukkappārvai Close reading. The thorough and nuanced analysis of a literary text, with particular emphasis on the interrelationships among its constituent elements (images, sound effects, allusions, etc.)

aṇucaivam One of the sixteen CAIVAM sects, which holds that the initiate should realize Civaṇ as performing the *Pañcakiruttiyam* in and out of Himself, and attain absorption of mind.

aṇaintavaḷi ūṭal (Also PAḶḶIYIRPULAVI) A sub-situation under PARATTAIYIRPIRVU: the heroine's sulking once again, as the hero embraces her in the bed-chamber.

aṭṭiyāyam Division of a prose work, chapter.

aṭṭira pariṇcai Vide ARUPATTUNĀṆKU KALAIKAL.

aṭṭuvam Religious path leading to the liberation of the soul.

aṭṭuvācaivam One of the sixteen CAIVAM sects which holds that an initiate should by introspection perceive the six *aṭṭuvās* and meditate on Civaṇ who is beyond them.

aṭṭuvitam Oneness with God.

atyātmayōkam The yoga of the spirit.

atyātmavittai Learning pertaining to the spirit.

atamakuravar Gurus (preceptors) of lower status.

atarīṭaiccēlavu A sub-situation under the PURAM theme KARANTAITTINAI warriors setting forth for the recovery of cattle seized by enemies.

ataṇait taṇmēlvaittuc cāṇṇal (Also AM-MATAḶḶRINAI TALAIVAṆ TAṆMĒLVAITTUC CĀṆṆAL, and TAṆṬUṆIPU URAITṬAL) A sub-situation under the AKAM theme PAṆKIVIT- KŪṬṬAM: (the confidante refusing to help him have union with the heroine) the hero saying that he would resort to palmyra horse riding.

atikavaṇi (Also PERUMAIYAṆi) A figure of speech in which the contained is described as greater than the container, or

the container greater than the contained.
Cf. CĪRUMAIYAṆI.

atikāracūttiram A CŪTTIRAM defining the scope of the other CŪTTIRAM in a chapter of a treatise.

atikārappuranaṭai General permissive rule at the end of a chapter.

atikāram Chapter in a poetical composition.

atikāramurai Vide UṬṬI.

aticayavaṇi (Also UYARVUNAVIRCCIIYAṆI, PERŪKKANI, MIKUTINAVIRCCIIYAṆI and MIKAIMOLI) A figure of speech: exaggeration of the subject matter evoking a sense of wonder, but without exceeding the limits of natural description, comprising six sub-classes, viz., PORUḤATICAYAM (the thing or event being given hyperbolic treatment), KUṆA-VATICAYAM (the attribute or property of a thing being exaggerated), TOḤILATICAYAM (the deed being exaggerated), AIYAVATICAYAM (a doubt or lack of clarity being exaggerated), TUṆIVATICAYAM (presumption arrived at through logical thinking on the exaggeration of the given subject), and TIRIVATICAYAM (exaggeration of a thing showing it as something else).

aticayavuvamai (Also MIKAIYUVAMAI) A figure of speech: a simile which states that there is no difference between the standard of comparison and the subject of comparison except in their loci.

atiricaiyam Vide ARUPATTUNĀNKU KALAİKAI.

atukēṭṭa pāṅki aluṅkaḱkaṇṭu narrāy pulampal (Also TŌLI ALUṆKAKKAṆṬU TĀY PULAMPAL) A sub-situation under the AKAM theme KARPOṬUPUNARNTA KAVVAI: the confidante having started crying (with the mother sobbing her heart out over the

elopement of her daughter), the mother feeling saddened about it.

atukēṭṭa pāṅki iyarpalittal (Also PĀṆKI IYARPALITTAL) A sub-situation under the AKAM theme ARATTOṬUNIRRAL: the confidante belittling or censuring the hero for his having parted from the heroine.

atukēṭṭu tōḷi mayāṅkal A sub-situation under the AKAM theme KARPOṬUPUNARNTA KAVVAI: the confidante sorrowing on hearing the mother's lament.

atuniṇaintiraṅkal A sub-situation under the AKAM theme UṬAṆPŌKKU: the foster-mother pitying the heroine whose soft feet are to tread the wilderness in elopement.

antafiakam Vide TIVAKAVAI.

antarakaṇam (Also ĀKĀYAKAṆAM) A rule of propriety: foot of *nirai-nirai-nēr* as KARUVILĀNKĀY, considered inauspicious at the commencement of a poem, with *punarpūcam* as its astericism, the effect being the reduction of life span of the hero.

antaracāri Superhuman beings moving in the sky.

antaracaivam A CAIVAM sect which holds that Civaṇ should be contemplated as immanent in the whole universe, one of sixteen sects of CAIVAM.

antaramakalir Superhuman damsels moving in the sky.

antarayāmiṇ The indwelling Godhead.

antāti 1. Vide ANTĀTITTOṬAI. 2. A verse genre.

antātittokai A poem of ANTĀTI metrical sequence comprising a fixed number of stanzas.

antātittōṭai (Also ANTĀTI 1) Concatenation (TOṬAI) in which the foot, syllable, or letter

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர வ ழ ள ற ன
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

(or the whole word or the line) at the end of a line of verse begins the next line, the kinds of which being:

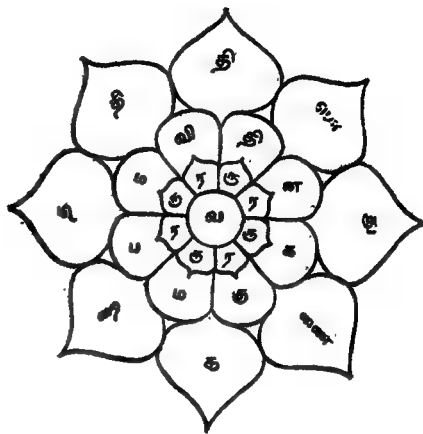
MAṆṬALAVANTĀTĪ (the last letter, syllable or foot of the last line of ■ stanza is the same as the first letter, syllable or foot of its first line of the following stanza; this process is repeated within every line of the stanza as well).

CENNAṬAIYANTĀTĪ (the last letter, syllable or foot of every line occurs at the beginning of next line, the last letter, syllable or foot of the last line being dissimilar to the first letter, syllable or foot of the first line of the same stanza). AṬYANTĀTĪ OR ṬAIYIṬANTĀTĪ (a line that ends one stanza begins the following stanza, or ■ line of ■ stanza is repeated as the next line of the same stanza). MAYAKKANTĀTĪ (mixing of the above kinds with regard to their letter, syllable or foot).

antātittōṭaik kamalapantam palapaṅki A

variety of CITTIRAKKAVI: a KALIVIRUTTAM verse comprising fifty-six letters represented in a lotus diagram with the fifty-six letters being reduced to twenty-five: these twenty-five letters being brought into several combinations to form stanzas of several CITTIRAKKAVI types such as PIRITUPAṬUPAṬṬU, MĀLAIMĀRṬU, ĒKAPĀTA MĀLAIMĀRṬU, KŌMŪTTIRI, KĀTAIKARAPPU, etc. Illustration:

வரவிதி திருவ வருதிபொ னரவ
வரனது கருவ வருகனை குரவ
வரகுத மருவ வருமறை பரவ
வரபத மருவ வருமதி விரவ.



antātimaṭakku Vide MAṬAKKAṆI.

antātiyuvamai A figure of speech and a sub-class of UVAMAI in which the last word of a line is repeated at the beginning of the next line and the repeated word is made the standard of comparison (vehicle).

antāḷi An ancient secondary melody-type of the KURŪŇCI class.

antāḷipātai An ancient melody type of the PĀLAI class.

anti An ancient secondary melody-type of the PĀLAI class.

antiyam Vide KUḶAKAM.

annakai poṟātu avan pulampal A sub-situation under the AKAM theme PĀŇKIYIR-KŪṬṬAM: the hero becoming distressed as the confidante says in ■ vein of ridicule that it would be easy for him to meet the heroine in her absence.

ammiyōnniyavani (Also ONṬARKONṬUTAVIYANI and TAṬUMĀRUVUTTIYANI) A figure of speech in which two things are described as

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன்
■ ā ī i ū ē ē ai o ō au k k ṇ c ṇ ṇ ṇ t ṇ t ■ p m y r l v ḷ ḷ ḷ ṇ

reciprocating the same relationship, as the moon does not shine without the night, nor the night without the moon.

anākatam Vide ĀRĀTĀRAM.

anāti The Beginningless One.

aniyamavuvamai A figure of speech and a sub-class of UVAMAI: saying that other things are also comparable to the given subject (tenor) in addition to the standard of comparison (vehicle) stated therein.

anēkāṅkavuruvakam A figure of speech: metaphor in which the various limbs of an object or person are metaphorized.
Cf. ĒKĀṅKAVURUVAKAM.

apāvavētu A figure of speech: non-existence of a particular quality as reason for the occurrence of an event, being of five kinds, viz., ENRUMAPĀVAM (non-existence for ever), INMAIYATAPĀVAM (non-existence of non-existence), ONRILONRINMAI or ONRINONRĒRAPĀVAM (the inherent non-existence of a quality in one), UḷLATANAPĀVAM (a thing existing at a particular time and place being non-existent at another place and time) and ALIVUPĀṭṬAPĀVAM (a thing existing earlier becoming non-existent now owing to destruction).

apāvam Vide PIRAMĀṆAM.

apiṭēkam Holy bathing of an idol.

apūtavuvamai (Also ILPORUḷUVAMAI) A figure of speech and a sub-class of UVAMAI: non-existent things being used as standards of comparison (vehicle).

apētacaiyam One of the sixteen CAIVAM sects: which holds that the initiate should meditate on Civaṅ as one with himself.

ampal An AKAM concept: private gossip of the neighbourhood about the love between the heroine and the hero.

ampāvāṭal Ceremonial bathing of virgins in the month of Tai. Cf. TAINĪRĀṬAL.

ampulipparuvam Vide PĪḷAIKKAVI.

ampōtarāṅkam Vide ACAIYAṬI.

ampōtarāṅkavottāḷicai A variety of OTTĀḷICAIIK KALIPPĀ verse in which the lines diminish like waves on the shore.

ampōtarāṅkavorupōku A variety of OTTĀḷICAIIKKALIPPĀ.

ammaṭalērrinait talaivaṅ taṇmēl vaittuc cārral Vide AIAṆAITTAṆMĒL VAITTUC CĀRRAL.

ammāṇai 1. Girls' game of keeping a number of balls in motion in the air at the same time by alternately tossing and catching them, in the manner of a juggler. 2. Vide KALAMPAKAM. 3. A verse genre of both folk and classical literary kinds of narrative structure.

ammāṇaipparuvam Vide PĪḷAIKKAVI.

ammāṇaippāṭṭu / ammāṇaivari Song sung while playing the game of balls.

ammai One of the eight aspects of elegance in poetic composition (VAṆAPPU): agreeable succession of short, soft words in verse of not more than five lines, having a soothing effect, a CEYYUḷURUPPU.

amaṇar (Also TIKAMPARAR) Jains (the naked folks).

amalai Vide OḷVĀḷAMALAI.

amirtam / amiḷtam (Also AMUTAM) Ambrosia.

amutacurapi Vide AṬCAYAPĀṬṬIRAM.

amutam Vide AMIRTAM.

amutaveḷuttu Vide CEYYUṬPORUTTAM.

amaiccu Office and functions of a minister.

amaippiyal tirāṇāyvu Structuralist criticism, a type of literary criticism that derives from structuralism, a theory of

அ அ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ள
■ ā i ī u ū ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

humankind whose proponents believe that all elements of human culture, including literature, may be understood as parts of a system of signs. Structuralist critics, using Ferdinand de Saussure's linguistic theory as a model and employing the semiotic theory, posit the possibility of analysing a text systematically, and revealing the 'grammar' behind its form and meaning. They eschew consideration of the author and other external references.

amaippiyal maruviya kōtpāṭu (Also MĪ AMAIPPIYALVĀTAM) Poststructuralism. A reaction against structuralist criticism, it argues that meaning is indeterminate since all systems of signification endlessly defer meaning through a chain of signifiers. Each word, acc. to post-structuralists, evokes a number of possible significations, which in turn evoke other significations in an indeterminable sequence so that no single meaning can ever be positively ascertained to be the correct meaning.

amaippiyalvātam Structuralism.

amaippu Structure. See VAṬIVAM.

amaippu muraṇ Vide MURAṆ 2.

amaivaṇi A figure of speech in which inadequacy is taken for virtue.

ayarvu akaral A sub-situation under the AKAM theme UṬANPÖKKU: the hero dispelling the fatigue of the heroine as they tread the wilderness in elopement.

ayalmayaṅkicaik koccakam A kind of KOCČAKAKKALIPPĀ that has drawn on certain characteristics of ĀCIRIYAPPĀ and VENPĀ.

ayalarivuraittu aval alukkameyṭal A sub-situation under the AKAM theme

PARATTAIYIRPIRIVU: the heroine saddened at the hero seeking courtesans, and her sending the confidante in red attire, etc., becoming known to the people around.

ayalurai uraittu varaivukaṭāṭal (Also PIṘAR VARAIVUṆARTTAL) A sub-situation under the AKAM theme VARAIVUKAṬĀṬAL: the confidante informing the hero of the proposal of marriage to the heroine by strangers.

ayarkāraṇavipāvaṇai (Also VĒRORUKĀRAṆA VIPĀVAṆAI) A figure of speech and a sub-class of PIṘITĀRĀYCCIIYAṆI in which the effects are represented as taking place through causes which are alien to it. e.g., while things are burnt by means of fire, the hearts of the separated people are shown to be burnt by the rainy season.

ayanmaṇamuraittal An AKAM sub-situation: the theme of the confidante telling the hero that, if he delays, strangers might desire to marry the heroine.

ayanmai (Also MURUKIYAL AYANMAI) Aesthetic distance. Also called psychic distance and dramatic illusion, it refers to the separation between the audience and a work of art that is necessary for the audience to recognize and appreciate the work as an aesthetic object rather than as reality. In reader-response criticism (VĀČAKAR AṬIPPAṬAIT TIRAṆĀYVU), this term refers to the distance between how a work was viewed when it was originally published and how the same work is viewed today.

ayanmaiyaṇarvu Alienation.

ayirtturaittal A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: the confidante's suspicion on seeing the reddened eyes, etc., of the heroine.

ayirpenṭu A masquerade dance.

ayutta ētu A figure of speech and a sub-class of **ĒTUVANĒ**: the action not being in harmony with the cause thereof.

arccāvatāram Idol treated as Godhead (**VAIṆAVAM**).

arakkar Vide **ACURAR**.

araṅkakkūtti Female dancer in a theatre.

araṅkēṭṭam Presentation, for approval in a learned assembly, of literary compositions, dance, music, etc.

aracattāṇam Vide **TĀṆAM**.

aracamullai A sub-situation under the **PURAM** theme **VĀKAITṬINAI**: extolling a king's power to destroy his foes and protect his subjects.

aracarcinṇam Insignia of royalty, twenty-one in number, viz., *muṭi* (crown), *kuṭai* (umbrella), *kavari* (chowrie), *tōṭṭi* (elephant hook), *muracu* (drum), *yāṇai* (elephant), *matil* (rampart), *koṭi* (banner), *cakkaram* (discus), *nīrkuṭam* (water-pot), *pūmālai* (garland), *tōraṇam* (festoon), *kaṭal* (ocean), *caṅku* (conch), *makaram* (fish), *āmai* (turtle), *ciṅkam* (lion), *ṭipam* (lamp), *iṇaikkayal* (twin carp fish), *iṭapam* (bull) and *cimmācaṇam* (throne).

aracarpakkam Occupations of a king, five in number, viz., *ōtal* (learning), *vēṭṭal* (sacrifice), *ītal* (liberality), *kāttal* (protecting the country) and *oṟuttal* (punishing the wrong-doers).

aracavākai A sub-situation under the **PURAM** theme **VĀKAITṬINAI**: extolling a king's impartiality and valour.

aracavāḷttu Panegyric verses on kings.

aracaviruttam Vide **AKAVAL**.

aracavulīṇai A sub-situation under the **PURAM** theme **ULIṆAITṬINAI**: speaking of the

greatness of the king who protects his country with due care.

aracaṇviruttam Verse genre, celebrating the natural resources, prosperity and prowess of a ruling king, containing ten **KALITTURAI** and thirty **VIRUTTAM** besides thirty **KALITṬĀLICAI** verses.

araciyal Science of regal administration.

araceḷuttu Letters prescribed for use in verse on kings.

araṇmaṇaik kavitai Court poetry.

arattakam (Also **ALATTAKAM**) Red lac used by women for dyeing the feet, and sometimes the lips.

arataṇamālai A figure of speech which consists in enumerating certain things in their regular order.

araputtamiḷ 1. The Quoran written in Tamil script. 2. Tamil with a large admixture of Arabic words.

arampaiyar/aramakaḷir (Also **VĀNARA-MAKAḷIR** and **VIṆCAIYAR MAKALIR**) Celestial damsels.

aravuccakkaram A variety of **CITTIRAKKAVI** fitted into a fanciful diagram representing a 'snake-wheel' with its curves and turns, a variant of the **CAKKARAPANTAM** type.

ararṭu A **MEYPPĀṬU** other than the principal-eight bewail.

arākam 1. Vide **AṬUKKIYAL**. 2. A melody type of the **PĀLAI** class.

aripirappu (Also **URPAVAMĀLAI**, and **TACAPPIRĀTURPAVAM**) A verse genre: (a) A poem in ten verses of **ĀCIRIVIRUTTAM** metre which describes the ten incarnations of Viṣṇu. (b) A poem in ten verses of **ĀCIRIVIRUTTAM** metre extolling the ten incarnations of Viṣṇu and entreating Him to protect the hero.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண் த் த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā ī u ū ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

aruvilai uraittal A sub-situation under the AKAM theme UṬANPŌKKU: the hero asking of the bride-price for the heroine's hand, the

alaṅkāraṇācāṅkama (Also PAṆCĀLAṆKĀRAM) A composition comprising verses in five metres (VENPĀ, KALITTURAI, ĀCIRIYAPPĀ, ĀCIRIYAVIRUTTAM and VAṆṆAM 2) in which the last syllable of each verse is the same ■ the first syllable of the next.

alaṅkāram Vide AṆI.

alattakam Vide ARATTAKAM.

alar (Also KAVVAI and KAVVAI) An AKAM concept: public gossip about the love between the hero and the heroine. Cf. AMPAL.

alar arivuruttal A sub-situation under the AKAM theme VARAIVUKATĀTAL: the confidante bringing home to the hero the spreading of public gossip about their love, urging thereby immediate marriage.

alarkkuri An AKAM sub-situation: theme describing the disappointed hero leaving a flower as a sign of his having waited in vain for the heroine at the place of rendezvous.

alarpārtturra accakkiḷavi (Also TALAIMAKAḸALARPĀRTTURRA ACCAKKIḸAVI) A sub-situation under the AKAM theme VARAITALVĒTKAI: the utterance of the heroine as she fears public scandal about her love for the hero.

aliyeḷuttu Vide CEYYUṬPORUTTAM.

alai One of the sources of the MEYPPĀṬU VEKUḸI (anger): inflicting injury.

alaical A poem lamenting the mutability of the world.

avvakai viṇātal (Also TALAIVAN AVVAKAI VIṇĀTAL) A phase of the sub-situation IRUVARUM UḸVALI AVAN VARAVUṆARTAL under the AKAM theme PĀṆKIMATIYUṬANPĀṬU: the hero approaching the heroine and her confidante when they are together and inquiring if they saw some game pass that way.

avviṭattu ēkal (Also TALAIVAN CĒRAL) A sub-situation under the AKAM theme PĀṆKAR-KŪṬṬAM: the hero going to the place of their 'destined union' to meet the heroine from where his confidante has returned after seeing her.

avviyavuruvakam A figure of speech and ■ sub-class of URUVAKAM: metaphor in which the standard of the metaphor (vehicle) is seen to perform ■ deed contrary to its nature. e.g. the face metaphorized as moon, the beneficial one, doing harm to the world.

avatkonṭu cēral (Also IṬATTUṬTAL, KURİYIṬATTU IṬAIVIAIK, KŌṆṬUCĒRAL, KURİYIṬATTUT TALAIVIAIK KŌṆṬUCĒRAL, TALAIMAKAḸAIK, KURİYIṬATTUK KŌṆṬUCĒRAL, TUVILEṬUTTUC CĒRAL, PĀṆKI KURİYIṬATTU IṬAIVIAIK KŌṆṬUCĒRAL, and PĀṆKI TALAI-MAKAḸAIK KURİYIṬATTUK KŌṆṬUCĒRAL) A sub-situation under the AKAM theme PĀṆKIVIRKŪṬṬAM: the confidante taking the heroine to the place of tryst.

avattai An AKAM concept: condition of mind in love, manifesting in nine ways, viz. VĒTKAI (amorousness), ORUTALAI UḸṬUTAL (constant thought of the lover), ĀKKAM CEPPAL (sleeplessness, giving free vent to one's distresses, etc.), MELITAL (emaciation of the body), NĀṆUVARAIṬATTAL (transgressing the bounds of propriety and modesty), NŌKKUVA ELLĀM AVAIYĒ PŌRAL (every object of sight painfully reminding one of the lovers of the features of the other), MARATTAL (mutual infatuation), MAYAKKAM (being fiercely in love), and CĀKKĀṬU (death-like ecstasy in union).

avattappirayōkam Vide ARUPATTUNĀṆKUK KALAİKAL.

avatārikai Introductory note to a literary composition.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண் த ந ப் ம ய் ர ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

avatāṇakkalai (Also KAVANAKAM) Art of simultaneously performing ■ number of types of mental acts, which comprise reciting from memory, composing ■ poem, solving a simple arithmetic problem, answering questions raised in literature, etc. Based on the number of types employed in this performance, it gets the names ATĪĀVATĀNAM (8 items), TACĀVATĀNAM (10 items), CŌTACĀVATĀNAM (16 items) and CATĀVATĀNAM (100 items).

avanampikkai iṭai niruttam Suspension of disbelief. A phrase used by S.T. Coleridge, it points out that readers will, in the interests of "poetic faith", forego the temptation to doubt the veracity or likelihood of what is expressed in a literary work.

avanutiyaṇi (Also OLIPPANI and VĒRUPĀṭ-TOLIPPU) A figure of speech which denies a person or ■ thing his/its excellence (CIRAPPAVANUTI), material or spiritual possessions (PORUĻAVANUTI) and characteristic trait (KUṆA AVANUTI), and ascribes another which is alien to the given person or thing.

avanutiuruvakam (Also TATTUVĀPAṆA URUVAKAM) A figure of speech and a sub-class of URUVAKAM: metaphor in which it is being asserted that the standards of comparison (vehicle) are the subjects of comparison (tenor) themselves contrary to the worldly reality.

avayavavuruvakam (Also URUPPŪRUVAKAM) A figure of speech and a sub-class of URUVAKAM: metaphor in which the comparison embraces only the limbs, with the object as ■ whole remaining unmetaphorized. Cf. AVAYAVIYURUVAKAM.

avayavam eṭutal ariteṇa vilakkal (Also PĀNKI TALAIMAKAĻ AVAYAVATTU ARUMAI CĀṙṙAL) A sub-situation under the AKAM theme PĀNKIYIRKŪṭṭAM: (the hero saying that he would resort to palmyra-horse riding) the confidante telling the hero of the difficulty of drawing the limbs of the heroine on the flag (which he would hold while riding the palmyra-horse).

avayavam kūṙal A sub-situation under the AKAM theme CĒṭṭaṭai: the hero telling the confidante of the identity of the woman he has fallen for (the heroine).

avayavamālai A verse genre: poem in which each limb of the human body is called upon to perform a particular deed.

avayavavuvamai A figure of speech and ■ sub-class of UVAMAI: simile in which the standard of comparison (vehicle) goes with only the given limb of the person/object concerned and not to the person/object as a whole. Cf. AVAYAVIYUVAMAI.

avayaviyuruvakam A figure of speech and a sub-class of URUVAKAM: a metaphor in which the comparison embraces only the object as a whole, with the limbs thereof being left out. Cf. AVAYAVAVURUVAKAM.

avayaviyuvamai A figure of speech and a sub-class of UVAMAI: simile in which the standard of comparison goes with the person/object as a whole, and not with the limbs thereof. Cf. AVAYAVAVUVAMAI.

avar tūtākivantu aṭaintatu ippoluṇaṭ tuṇaiṇi cāṙṙal A sub-situation under the AKAM theme VARAIVITAI VAITTUP PORUĻVAYIR PIRITAL: the confidante telling the heroine that the rainy season, if it were to be that, has come only as the messenger of the hero.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ற் ப்ம் ய்ர் ல்வு ழ்ள்ற் ன்
a ā ī ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ḷ ṛ ṇ

avar pulampal tērral (Also IYAIPEṬUTTURAITTAL and KALANTUṬAṆ VARUVŌR PULAMPAL TĒRRAL) A sub-situation under the AKAM theme KARPOṬU PUṆARNTA KAVVAṬ the other eloped men and women, who the foster-mother inquires about the eloped heroine, comforting the distressed foster-mother by telling her the harmony of the hero and the heroine.

avarvayin vitumpal An AKAM concept: mutual yearning of the hero and the heroine.

avaravar urupini tamapōr cērttal An AKAM concept: the lover taking the affliction/ailment of others as if his (hers).

avalā inpiyal nāṭakam Tragicomedy. A play that encompasses elements from both tragedy and comedy. The plot typically begins with tragic implications that are happily avoided at the drama's end.

avalakkavitai Tragic poetry.

avalakkurippu muran Vide MURAN.

avalaccuvai Pathetic sentiment.

avalaccuvaiaṇi Vide IRATAVAṆI.

avalacerukku Hubris. Excessive pride or overweening self-confidence, a form of hamartia (AVALAPPILAI) which constitutes the protagonist's tragic flaw,

avalanāṭakam Tragedy.

avalanekilcci Comic relief. Comic episodes or interludes, usually in tragedy, aimed to relieve the tension, and heighten the tragic element by contrast.

avalappilai 1. Hamartia, error in judgement made by ■ tragic hero, whether resulting from a lack of knowledge or a moral flaw, that brings about the suffering, downfall, and often death of that hero. 2. Tragic flaw. A character trait in a tragic hero or heroine that brings about his or her

downfall. While hamartia is any error in judgement, tragic flaw is an inherent character trait.

avaḷ ārruvittakarral (Also PĀNKI ĀRRUVIT-TAKARRAL) A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: (the hero in distress ■ the confidante refuses to accept his love-token for the heroine), the confidante uttering words of comfort and sending him off.

avaḷ uṭaṇpaṭuttal (Also PĀNKI TALAIVAṆAI UṬAṆPAṬUTTAL) A sub-situation under the AKAM theme UṬAṆPŌKKU: the confidante persuading the hero to agree to her proposal of elopement with the heroine.

avaḷ kuṟippaṟital A sub-situation under the AKAM theme KUṬAIYURĀ UṆARTAL: the confidante perceiving the mind of the heroine as she responds to the acts and inquiries of the hero.

avaḷ kuṟimarunṭamai avaḷ avarḷku iyampal (Also TALAIVI KUṬIMARUNṬAMAI PĀNKI TALAIVARḲU IYAMPAL) A sub-situation under the AKAM theme IRAVUKKURĪ IṬAIYITU: the confidante informing the hero about the heroine having been misled by a sign casually happening and having returned home not meeting him at the trysting place by night.

avaḷ tērral (Also PĀNKI TALAIVAṆAIT TĒRRAL) A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: the confidante (coming around to the hero's line) encouraging the hero with assurance of help to him.

avarkut taṇṇāṭṭu aṇiyiyal pāṅki cārral (Also TANNĀṬṬU AṆIYIYAL PĀNKI CĀRRAL) A sub-situation under the AKAM theme IRAVUKKURĪ: the confidante telling the hero the details of the ornaments, cloths, etc. peculiar to their place.

avan akṭu ivviṭattu ivviyarṅu eṅṅal (Also IYALIṬAM KŪRAL) A sub-situation under the AKAM theme PĀNKARKŪṬṬAM: the hero informing his confidant the place of residence of the heroine and her (distinguishing) features.

avan avan pulampal A sub-situation under the AKAM theme VARAIVIṬAI VAITTUP PORUḷ VAYIṆPIRITAL: the hero, away from the heroine for earning wealth for the marriage, with the mission completed, grieving over his separation from the heroine.

avan iraiyiyai ilvayin viṭuttal (Also IRAIVIYAI ILVAYIN VIṬUTTAL, TALAIMAKAṆ TALAIMAKAḷAI ILVAYIN VIṬUTTAL, TALAIYAI ILVAYIN VIṬUTTAL and PAḸḸIYIṬATTUYTTAL) A sub-situation under the AKAM theme PĀNKIYIṆKŪṬṬAM: the hero taking the heroine to her house after union during night tryst.

avan kuṟipparital A sub-situation under the AKAM theme KUṆAIYUṆA UṆARTAL: the confidante perceiving the real intention behind the varied acts and enquiries of the hero.

avantaṁar uvattal One of the MEYPPĀṬU other than the principal eight: rejoicing at the arrival of the hero's messengers.

avan talaiviyaic curattuyttal (Also TALAIMAKAḷAIT TALAIMAKAṆ CURATTUYTTAL and MELLAḶ KOṆṬU ĒKAL) A sub-situation under the AKAM theme UṬAṆPÖKKU: the hero taking the heroine gently along the wilderness in elopement.

avan puṇarvu maṟuttal One of the MEYPPĀṬU-s other than the principal eight: the heroine's refusal to have union with the hero.

avan poḷilkaṇṭu viyattal (Also TALAIMAKAṆ POḸILKAṆṬU VIYATTAL) A sub-situation under

the AKAM theme UṬAṆPÖKKU: the hero wondering at the sight of a grove on the way in the course of their elopement through the wilderness.

avan pöcku uṭaṇpaṭutal (Also TALAIṬAṆ PÖKKU UṬAṆPAṬUTAL) A sub-situation under the AKAM theme UṬAṆPÖKKU: the hero agreeing to the confidante's proposal of elopement with the heroine.

avan molik koṭumai ceṇṇu avaḷ avatṅku iyampal/avan molik koṭumai pāṅki avatṅku iyampal (Also TÖḸI TALAIMAKAṆ COLLIYA KOṬUMAI TALAIYIKKU URAITTAL) A sub-situation under the AKAM theme IRUVUKKURĪ IṬAIYIṬU: the confidante telling the heroine of the unkind words uttered by the hero for her having been misled by ■ sign casually happening and for not meeting him at the trysting place by night.

avan varavunaṅartal An AKAM theme: the confidante sensing the arrival of the hero.

avan viṭuttu akaṇal (Also TALAIMAKAḷ TAṆNAIT TALAIMAKAṆ VIṬUTTAL) A sub-situation under the AKAM theme UṬAṆPÖKKU IṬAIYIṬU: the hero leaving off the heroine to her kin.

avāynilai Vide AṆMAINILAI.

avāvāta ilakkaṇam Characteristics less relevant to an object.

avinayakküṭtu Dancing using gesture language.

avippali 1. The sacrificial offering to the Fire-god. 2. A sub-situation under the PUṆAM theme VĀKAITṬINAI: warrior offering his own life to fire in fulfilment of a vow.

aviruttavuruvakam A figure of speech and a sub-class of URUVAKAM: metaphor in which the characteristics / qualities of the standard of comparison are attributed

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங க் ஞ ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā ī ī u ū ē ē ai o ō au k k ŋ c ñ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṛ

(agreement of elongation in the first, second and fourth feet of ■ line), and MURĀLAPEṬAI (agreement of elongation in all the feet of ■ line). Again, there are INNICAIYALA-PEṬAI (lengthening for musical effects), COLLICAIYALAPEṬAI (lengthening in nouns and participles to make up for deficiencies in rhythm arising from their use), and IYARKAIYALAPEṬAI (lengthening of sounds occurring in natural speech). There are also AĀPEṬAI IYAIPUTTŌṬAI (agreement of the final forms with that of elongated forms) and AĀPEṬAI MURANṬŌṬAI (agreement of antithesis with that of elongations).

aḷapeṭaiṭpōḷi Vide AĀPEṬAI ANUKARANAM.

aḷapeṭai muranṭṭai Vide AĀPEṬAI TŌṬAI.

aḷapeṭai vaṇṇam One of the specific sound features in verse (VAṆṆAM) effected by the dominant use of elongation of long vowels or consonants (AĀPEṬAI).

aḷavaṭi (Also ĀCIRIYAVAṬI, NĀRCIRAṬI and NĒRAṬI) Vide AṬI.

aḷavaliccantappaiyul A variety of AĀVALIC CANTAM in which the first half of lines one and two are unequal with fifteen and seventeen letters, and the second half of lines three and four ■■ equal with sixteen letters each. Cf. AĀVALIPPAYUṬCANTAM.

aḷavaliccantam A stanza of the VIRUTAM type whose lines are not equally long but ■ line of which contains fewer than four and more than twenty-six syllables. Cf. AĀVIYAṆ CANTAM.

aḷavaiṭṭāṇṭakam A stanza in which each line contains not fewer than twenty-seven syllables without the lines agreeing in quantity with each other.

aḷavalippaiyūṭcantam A variety of AĀVALIC CANTAM having unequal feet and unequal number of letters in them, as seventeen letters in the first, fifteen in the second and the fourth lines, and sixteen in the third line. Cf. AĀVALIC CANTAPPAYUL.

aḷaviyal Regulation regarding the number of lines in different kinds of stanzas, ■ CEYYULURUPPU.

aḷaviyalvenṇā Verse of VENṇĀ metre consisting of four lines.

aḷaviyaṇcantam A stanza in which each one of the lines contains the same number of letters between four and twenty-six.

aḷaviyarāṇṭakam A stanza in which each one of the lines contains not fewer than twenty-seven letters, and all contain the same number.

aḷaveṇ A variety of AMPŌTARAṆKAM consisting of lines of four feet each.

aḷavaiyākupeyar A figure of speech: metonymy in which ■ word and its implied meaning relate to measurement, of which there are four according as the measure is one of computation or weight or capacity or extent, viz., ENṆALAḷAVAIYĀKUPEYAR (in reference to computation), EṬUTTALAḷAVAI-YĀKUPEYAR (in reference to weight in a scale), MUKATTALAḷAVAIYĀKUPEYAR (in reference to measure of capacity) and NIṬṬALAḷAVAIYĀKUPEYAR (in reference to linear measure).

aḷiyoṭu pulampal A sub-situation under the AKAM theme ORUVALIṬ TAṆATTAL: the heroine (in intense passion for the hero, with him delaying his coming even beyond evening) expressing her distress to the beetle.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஶ ஷ ஸ ஹ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ள்
■ ■ i i̇ u ū ē ē ai o ō au k k̇ ṇ c ṇ̇ ṭ ṇ̇ t n p m y r l v ḷ ḷ̇ ṛ ṇ̇

aḷaimaṇipāppupporuḷkōl (Also VITATAI-YĀPPU)
Vide PORUḷKŌL.

arputa aṇi A figure of speech in which is stated the evocation of a sense of wonder.

arputam Vide IRACAM.

arputavuvukam A figure of speech and a sub-class of URUVAKAM: metaphor in which the standards of comparison evoke a sense of wonder. e.g. Breeze the weapon of Kāmaṇ being metaphorized ■ ■ strong elephant.

arputavuvamai A figure of speech and a sub-class of UVAMAI: bringing in standards of comparison marked by non-existent qualities invoking thereby ■ sense of wonder.

arakkalaṇaḷi A PUṬAM sub-situation: theme of agriculture. Cf. MARAKKALAṇAḷI.

arakkalaṇēlvi Vedic sacrifice, opp. to MARAKKALAṇēlvi.

arattoṭunirral An AKAM theme: A phase in the love-relationship between the hero and the heroine: Literally, 'revelation with virtue', it is the revelation of the clandestine course of their love to the heroine's kindred by successive steps, so as to guard against the violation of her virtue, ■ the parents resort to divining, VERIYĀṬṬU and NOTUMALAR VARAIVU.

arattoṭunirralai uraittal A sub-situation under VARAIPORUṬPIRITAL: the heroine affirming her union with the hero to her confidante.

arappātal Verse containing words or letters which are believed to bring ruin or death to a person.

aram Vide URUTIPPORUL.

arāmpāṭutal Composing verses whose language itself is supposed to cause ruin or death to a person.

araviyal aṇukumuṇai Moralistic approach. A critical method based on the conviction that the importance of literature lies in its being ■ criticism of life. To the critic of this school, the study of the techniques of literature is a study of the means, whereas he is concerned with the ends of literature as affecting man, with literature taking its place in the human forum of ideas and attitudes.

aravilakkiyam Didactic literature whose primary aim is to instruct and edify mankind. It is sometimes called *nītiylakkiyam*.

aravīram Ethical heroism.

araṇaḷitturaittal One of the MEYPPĀṬU-S relating to excessive love: utterance by the heroine about the offence caused to righteous conduct.

ariṇarai viṭutal A sub-situation under the AKAM theme VARAITAL: the hero sending men of wisdom and nobility with the marriage proposal to the heroine's parents.

arimaṇam Conscious mind.

arimukam Prologue.

ariyāṭuṭaṇpaṭal Vide UTTI.

ariyālpōral A sub-situation under the AKAM theme KURAI NAYAPPUKKURĀL: apparently unconcerned about the confidante's reference to the presence of the hero around, the heroine diverting her attention to something else.

ariyālpōṇru niṇaiṇu kēṭtal A sub-situation under the AKAM theme CĒṬPAṬAI: vide PĀNKI ARIYĀLPŌṆRU VINĀTAL.

arīvalavaiyiyal Epistemology.

arivaṇtēyam / arivaṇvākai A sub-situation under the PUṬAM theme VĀKAITTINAI: speaking of the nature of the person versed in the three times (past, present and future) fit for glorifying.

arivinaṭal A sub-situation under the AKAM theme IRUVARUM ULVALI AVAN VARAVUNARTAL: the confidante, doubting the real intent of the hero making varied enquiries, approaching them (queries) intellectually.

ariviyal nāval Science fiction. A modern fictional form, a type of novel (PUTINAM) with technological interests as the chief motif (ILAIPORUḷ). It also deals wholly or in part with exotic, supernatural or speculative topics.

arivu Vide ĀṬŪKKUṆAM.

arivu arivuruttal (Also TALAIMAKAḷ ARIVU ARIVURUTTAL, and TALAIMAKAḷ ARIVU TALAIMAKAṆKU ARIVURUTTAL) A sub-situation under the AKAM theme VARAIVU KAṬĀTAL: the confidante bringing home to the hero the virtuous qualities of the heroine in relation to her love for the hero.

arivutaṃpaṭuttal An AKAM concept: the looks of the hero and the heroine leading to the falling together of their minds for union.

arivumutarkaḷkai (Also PAKUTTARIVUVĀTAM). Rationalism.

arucir kaḷineṭilaṭi Six-footed extra long line.

aruciraṭippā Hexameter.

arutticaippu One of the three defects in versification (the other two being AKAṆCAIPPu and VERUTTICAIPPu): the rhythm of one metre being mixed with another.

arutiyaṇmai Différence, the term coined by Jacques Derrida, which can mean either "to differ" or "to defer". He has used this double meaning to demonstrate the impossibility of arriving at a single, definitive, and determinate interpretation of language, particularly literary language. He argues that meaning is endlessly deferred since each word has connotations that themselves have connotations. See also ULḷIYAL ANUKUMUṬAI.

arupakai (Also UṬPAKAI) The six internal foes (emotions) which corrupt the soul, viz., KĀMAM (lust), KURŌTAM (anger), ULŌPAKAM (avarice), MŌKAM (sensuality), MATAM (pride) and MĀCCARIYAM (envy or malice).

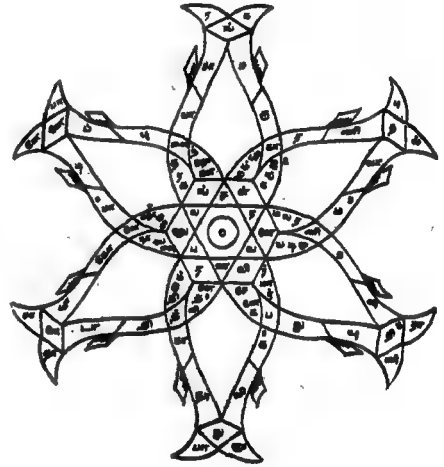
arupattunāṅku kalaikaḷ (Also KALAIṆĀṆAM) The sixty-four traditional arts and sciences, viz., AKKARA ILAKKAṆAM (the science of reading), ILIKITAM (caligraphy), KAṆITAM (the science of numbers), VĒTAM (the Hindu scriptures), PURĀṆAM (sacred books comprising the whole body of Hindu theology), VIYĀKARAṆAM or ILAKKAṆAM (grammar), NITICĀTTIRAM (jurisprudence), CŌṬIṬA CĀTTIRAM (astronomy including astrology), TARUMA CĀTTIRAM (moral philosophy), YŌKA CĀTTIRAM (rules for religious and abstract meditations), MANTIRA CĀTTIRAM (utterances of prayer, hymns, magic, etc.), CAKUṆA CĀTTIRAM (the science of prognosticating by omens and augury), CIRPA CĀTTIRAM (architecture and sculpture), VAITTIYA CĀTTIRAM (science of healing), URUVA CĀTTIRAM (study of human forms and features), ITIKĀCAM (historical or semi-historical narratives - the *rāmāyaṇa* and the *mahābhārata*), KĀVĪYAM (epic poetry), ALAṆKĀRAM (rhetoric), MATURA PĀṬAṆAM

(eloquence), NĀṬAKAM (drama), NIRUTTAM (dancing), CATTAP PIRAMAM (modulation of sounds), VĪṆAI (knowledge of stringed instrument), VĒṆU (knowledge of the flute), MIRUTAṆKAM (knowledge of percussion instrument), TĀLAM (keeping beats), ATTIRA PAṬṬICAI (archery), KANAKA PAṬṬICAI (gold assay), IRATA PAṬṬICAI (chariot lore), KACA PAṬṬICAI (elephant lore), ACUVA PAṬṬICAI (horse lore), IRATTIṆA PAṬṬICAI (gemmology), PŪMI PAṬṬICAI (knowledge of soils), CANKIRĀMA ILAKKAṆAM (military science), MALLAYUTTAM (wrestling), ĀKARUṬAṆAM ākārsṇam (summoning by enchantment), UCCĀṬAṆAM (utterance of spells), VITTUVĒṬAṆAM [excitation of hatred (by magic)], MATAṆA CĀṬṬIRAM (erotics), MŌKAṆAM (causing libidinous fascination), VACĪKARAṆAM (seduction by mesmerism, etc.) IRACAVĀTAM (alchemy), KĀNTARUVA VĀTAM [knowledge of the music of the kāntaruvās (celestial beings)], PAIPĪLAVĀTAM [hand-speech, (ability to communicate with hands)], KAUTTUKA VĀTAM (enthusing one in sorrow), TĀTUVĀTAM (pulse reading), KĀRUṬAM [invoking karuṭaṇ (eagle) (against serpent poison)], NATṬAM [recovering lost things (by astrological means)], MUṬṬI (knowledge of secrets held in the palm of a hand), ĀKĀYAP PIRAVĒCAM (entry into air space), ĀKĀYA KAMAṆAM (air walking), PARAKĀYAP PIRAVĒCAM (entering another body), ATRICAIYAM (remaining invisible), INTIRA CĀLAM (jugglery), MAKĒNTIRA CĀLAM (jugglery in earth and heaven), AKKINIT TAMPAM (restraining the action of fire), CALAT TAMPAM (arresting water), VĀYUT TAMPAM (arresting wind), TIṬṬIT TAMPAM (fascinating the eye), VĀKKUT TAMPAM (arresting speech), CUKKILAT TAMPAM

(blocking the semen) KANNAṬ TAMPAM (blocking tell-tale clues), KAṬKĀT TAMPAM (stilling the play of sword), and AVATTAT PIRAYŌKAM (making someone lose the ability to use his limbs).

arupattumūvar The sixty-three canonized Saiva saints whose lives are treated in *periyapurāṇam*. Cf. NĀYAṆMĀR.

arumīṇ pantaṇam A variety of CITTIRAKKAVI verse fitted into a fanciful diagram representing the bodies of six fish meeting at a point as under:



சங்கர தனையா சாரங்க மருகா
ஐங்கரன் றம்பீ காரணி புதல்வா
மணிமுடி யவனே மலரணி நவிரா
திணியுரு பகனே சேணவிர் மார்பு
கவினுறு பாதா காத்திடும் பரனே
தவித்திடா நாளே சாம் கோனே
தொழுதிவ னுனையே நாளே
பாடினேனே பாப்பனைந் தேனே.

arumuraivāṭṭu Six-fold invocation, viz., to sages, brahmins, herds of cows, rain, crowned kings and great men.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ன் ன்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ṛ ṇ

anṇinaintinai Vide AKANAINTINAI.

anṇu A MEYPPĀṬU other than the principal eight love.

anṇuṭaikkāmam An AKAM theme: that which is the subject of any of the AKANAINTINAI love, that is equal and reciprocal.

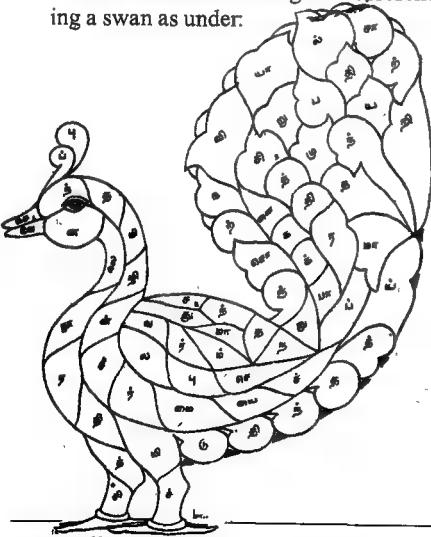
anṇumika nirral A MEYPPĀṬU pertaining to undistressed state (leading to marital love): the heroine having all her love concentrated on the hero.

anṇolittokai An elliptical compound which is used figuratively to signify something else of which this compound becomes a descriptive attribute. e.g. *poṇṇōṭi* (golden bracelet) which signifies a woman.

anṇavayital To construe one word with another with which it is syntactically connected.

anṇil A bird of archetypal representation in ancient Tamil poetry as a standard of constancy in love.

anṇa pantam A variety of CITIRAKKAVI: verse fitted into a fanciful diagram representing a swan as under:



செந்தமிழின் சீர்மையைச் செம்புலவர் செம்மாந்து சந்தநறுஞ் சொற்கவியால் சாற்றியதில் - பந்தமுறு சித்திரப் பாக்களைவி சித்திரமாய்த் தந்திடுமிச் சித்திர நூலெனவே செப்டு.

anṇamōṭalital A sub-situation under the AKAM theme ORUVALITTANATTAL: the heroine's words of anger at the swan which is in the joyous union of its mate while she pines in separation.

anṇamōṭāyital A sub-situation under the AKAM theme ORUVALITTANATTAL: the confidante enquiring the swan with concern about the hero's return to the heroine.

anṇavar kātal arivittal (Also CEVILI NARRĀYKKU IRUVAR KĀTALAIYUM ARIVITTAL and MARUVUTAL URAITTAL) A sub-situation under the AKAM theme ILVĀLKKAI: the foster-mother telling the mother of the conjugal intimacy and rapport between the hero and the heroine.

anṇiyavuvamai A figure of speech and a sub-class of UVAMAI in which the subject of comparison (tenor) is seen to be free from the defects or the inadequacies of the standard of comparison (vehicle).

anṇantacatuṭṭayam / anṇantanāṇmai (Jaina) the four *anṇantas* or divine attributes obtained by the soul in the final state of liberation, viz., *anṇantaññam* (limitless knowledge), *anṇantataricāṇam* (limitless vision), *anṇantavīriyam* (omnipotence) and *anṇantacukam* (limitless bliss).

anṇāticaivam One of the sixteen CAIVAM sects which emphasizes the fact that PATI, PACU and PĀCAM, or God, soul and bond are eternal.

aṇu (Also ANUMŌṆAI and VALIMŌṆAI) A kind of agreement of sound features: Agreement among

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன்
■ ā ī ū ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m-y r l v ḷ ḷ ṛ ṇ

■	ā	ai	au
i	ī	e	ē
u	ū	o	ō
	c	t	
	ñ	n	
	v	m	

anukaraṇam Vide KURIPPICAL.

anuttāṇam Routine religious observances.

anutturutapañcamam An ancient secondary melody-type of the KURINCI class.

anuppirācam (Also VALIYETUKAI) Occurrence of
■ sound feature many ■ time through a verse.

anupantam (Also PINNŪAI) Appendix.

anupallavi Second refrain in a musical composition.

anupavak kōtpātu Empiricism.

anupavavalit tiranāyve Empirical criticism.

anupūti 1. Spiritual realization of the Supreme Bliss; 2. A verse genre on the above theme.

anupōkam Spiritual experience.

anumāṇavuṟuppu Members of an Indian syllogism which are five in number, viz., UTĀRAṆAM (statement of instance) UPANAYAM (statement bringing the invariably concomittant middle term into relation with the minor), NIKAMAṆAM (conclusion), PIRATIṆṆAI (major premise) and ĒTU (statement of reason). Cf. PIRAMĀṆA ĀPĀCAM.

anumāṇam Vide PIRAMĀṆAM.

anumēyam The object of inference.

anumōṇai Vide ANU.

anurākamālai A verse genre: amatory poem, describing the hero's erotic feelings in his dream.

anuvātam Repetition of ■ reason or argument.

anēkāntavāti A Jain as one who looks at things from various points of view.

anēkāṇmavātam Doctrine which maintains the existence of individual souls.

anēkēcuvavaravāti One who maintains the existence of many gods, polytheist.

anaiṅkāntikam Vide ĒTUVĀPĀCAM.

anaittu āṇmavātam Animism. The doctrine that natural phenomena and things animate and inanimate possess an innate soul. Cf. PORULĀṆMAVĀTAM.

aṣṭatikkaṇam Elephants guarding the eight points of the compass, viz., East Airāvataṁ, South-east Puṇṭarīkaṁ, South Vāmaṇam, South-west Kumutāṁ, West Āñcaṇam, North-west Puṭpatantāṁ, North Cārvapaumāṁ, North-east Cuppiratikāṁ.

aṣṭatikkuṭṭalakar Regents of the eight points of the compass, as world-protectors, viz., Intiraṇ (East), Akkiṇi (South-east), Yamaṇ (South), Niruti (South-west), Varuṇaṇ (West), Vāyu (North-west), Kupēraṇ (North) and Īcaṇaṇ (North-east).

ākkam One of the sources of the MEYPPĀTU. MARUṬKAI (wonder): change; creativity.

ākkam ceppal Vide AVATTAL.

ākkiṇai Vide ĀRĀTĀRAM.

ākamam 1. Scriptures. 2. (Also URAIYALAVAI) Vide PIRAMĀṆAM.

ākamamalaivu Vide MALAIVU.

ākamamalaivu amaiti Vide MALAIVU AMAITI.

ākamamāṅkkaṁ Scriptural path to Heavenly Bliss (CAIVAM).

ākaruṭṭaṇam Vide ARUPATTUNĀṆKU KALAİKAL.

ākācamāṇṭalam A mode of dancing.

ākācavāṇi Vide ACARIRI.

ākāyakaṇam Vide ANTARAṆAM.

ācīriyaṁaṇṭilaviruttam A kind of ĀCIRIYA-VIRUTTAM metre: shuffling of the metrical lines not affecting the meaning. Cf. ĀCIRIYANILAVIRUTTAM.

ācīriyavaṭi Vide AḻAVAṬI.

ācīriyaviruttam Vide AKAVAL.

ācīriyavuriccir Vide AKAVARCCIR.

ācu 1. Metrical syllables affixed to the third foot of the second line of NĒRICAIVENPĀ. 2. Consonants y, r, l, j intervening between the first and the third syllables of a rhyming foot in one or two lines of a stanza.

ācu acai A linking syllable in the third foot of the second line of NĒRICAIVENPĀ.

ācukavi Vide KAVI.

ācuram Vide ACURAM.

ācetukai Vide ĀCITAYETUKAI.

āñcikkāñci 1. A sub-situation under the PUṚAM theme KĀNCITTINAI: the wife, about to enter into fire after the death of her husband in the battlefield, speaking of her intense love for him. 2. A sub-situation under the PUṚAM theme KĀNCI: describing the wife killing herself after the death of her warrior-husband.

āṭṭappāṭal A folk genre: song accompanying performing arts.

āṭalvenṇi A PUṚAM sub-situation: the theme of a dancer giving a winning performance in the king's court.

āṭarkūttiyar Dancing girls who exhibit the erotic emotions by means of gestures while dancing.

āṭāmaṇi A verse genre: poem on the theme of a ruler listening with concern to the accusation of a woman who has rung the

royal bell and come to the court representing an act of royal injustice.

āṭiṭattuṇṭal A sub-situation under the AKAM theme IYARKAIṬṬUNARCCĒ: the hero after the 'destined union' sending the heroine back to her place of sport.

āṭiṭampāṭartal A sub-situation under the AKAM theme PAKARKURĒ: the heroine along with her companions reaching the place of sport.

āṭiṭampukutal (Also TALAIVIYAIṬ PĀNKIR KŪṬṬAL) A sub-situation under the AKAM theme PĀNKIRYIKŪṬṬAM: the confidante taking the heroine (after her union with the hero) to the place where her companions are assembling for sport.

āṭipparuvam Imaginary order, one of the three orders of subjectivity, according to the psychoanalytic theorist Jacques Lacan, the other two being the Real (MĀYAPPĀRUVAM) and the Symbolic order (KURIVIṬṬUPPARUVAM). It is the mirror stage of human development (between 6 and 18 months) when the child identifies with the image of wholeness. This phase is a metaphor for unity, related to the visual order, and is part of the human subjectivity.

āṭuukkunam Masculine qualities, which are four, viz., ARIVU (knowledge), NĪRAI (strength of mind, moral firmness), ŌRPPI (investigation, research), and KAṬATPPIṬI (having in mind what one has learnt with certainty). Cf. MAKATŪUKKUNAM.

āṭūmunṇilai A song sung with a male as an addressee. Cf. MAKATŪU MUNṇILAI.

āṅkūṭal A verse genre: the hero in procession along the streets recognizing his love among the women in the procession, taking her off and having union with her.

āṇṭunilai A verse genre: praying for king's long life.

ānpāl eḷuttu Vide CEYŪTPORUTTAM.

ānpārkiḷavi A sub-situation under the AKAMPURAM theme PERUNṬINAI: the hero's expression of intense love for the heroine while in separation.

ānpārpiḷaittamiḷ Vide PIḷLAIKKAVI.

āṇavam Vide PĀCAM.

āṇātikkam Patriarchal, a term used by feminist critics to refer to the dominance and promotion of masculine values. See also PENṆIYAM.

āṇaikūral Vide UTṬI.

ātticūṭi A verse genre: pithy, statements of moral import composed in the alphabetical order, usually in single lines of feet not exceeding three.

ātaramkūral A sub-situation under the AKAM theme UṬANPŌKKU: the hero speaking of the hazards involved in elopement as the confidante tells him of the desire of the heroine for elopement.

āticaivam One of the sixteen CAIVAM sects which gives prominence to outward symbols and forms of worship.

ātiṭipakam Vide TṬVAKAṆI.

ātimatakku Vide MAṬAKKAṆI.

ātiyaḷ The original lute with a hundred strings.

ātiyōṭu itaimatakku Vide MAṬAKKAṆI.

ātiyōṭu kaṭaimatakku Vide MAṬAKKAṆI.

ātōraṇamaṇcari A verse genre in VAṆCIṬPĀ metre in praise of a warrior who has subdued or killed one or more furious elephants of a hostile army.

āntaiyaip parāval A sub-situation under the AKAM theme KARPOṬUPUNARNTA KAVVAI: the

mother praying to the owl for her daughter's safe return from the desert.

āpāca eḷuttu Scatology. Obscene or bawdy literature.

āpācam (Log.) Semblance of reason, a fallacy.

āycciyar / āyttiyar An AKAM concept: herdswomen, the inhabitants of the MULLAI region.

āyvu (Also ĀRĀYCCI 2) Research.

āyvēṭu Dissertation, thesis.

āyattuyttal (Also TALAIMAKAḷAIT TALAIMAKAN VṬUTTAL and PĀNKIRKŪṬṬAL) A sub-situation under the AKAM themes PĀNKAR-KŪTTAM and PĀNKIYIRKŪṬṬAM: the hero, after the sexual union, sending off the heroine to join her companions.

āyappālai One of the four modes of the ancient Tamil music.

āyam 1. An AKAM concept: a group of the female attendants of the (AKAM) heroine.
2. Herd of cows.

āyamum tāyamum aḷunkak kaṇṭōr kātalin-iraṅkal (Also KAṇṭŌRIRAKKAM) A sub-situation under the AKAM theme KARPOṬUPUNARNTA KAVVAI: the neighbourhood feeling concerned about the grief of the mother whose daughter (the heroine) has eloped with the hero.

āyar An AKAM concept: cowherds, the inhabitants of the MULLAI region.

āyaveḷlam vaḷipatakkantu itu māyamō enral Vide ĀRUMAIYARṬAL.

āyilāi maintaṇum ārrāmaiym vāyilāka varavu etirkōṭal (uṇarttal) A sub-situation under the AKAM theme PARATTAIYIRPIRVU: the heroine receiving him in love ■■■ the hero comes back (without going to the prostitutes) with his son who intercepted

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன
■ ■ i ī u ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṛ

him on his way, and with a sense of helplessness born of his inability to pacify the sulking heroine.

ār A PURAM sub-situation: praising *ātti* flower, the totemic flower of the Cōla kings.

ārvamoliyaṇi (Also MAKILCCIYAṇI) A figure of speech: impassioned language employed to express one's intense love.

ārapaṭi Vide NĀTAKAVIRUTTI.

āramarōṭṭai A sub-situation under the PURAM theme VEṬCITTINAI: the chase of the enemies in battle.

ārāycci 1. A MEYPPĀṬU other than the principal eight: examination; investigation. 2. Vide ĀYVU.

āriṭacceyyu! The utterance of the Risis, the prophetic verses, not being marked by metrical rules.

āriṭappōli (Also ĀRIṬAVĀCAKAM) Utterances of great savants such as Tiruvaḷḷuvar whose verses resemble the prophetic verses of the Risis.

āriṭam 1. Marriage in which the bride and the bridegroom are placed between a cow and a bull both well decorated. 2. Marriage in which the father gives away his daughter according to the rule, before the sacred fire, after receiving from the bridegroom for the fulfilment of the sacred law ■ cow and a bull or two pairs as present.

āriṭavācakam Vide ĀRIṬAPPŌLI.

āriyakkūttu Dancing with poles on ropes, acrobatic feats of an aboriginal people called *Āriyaṅs*.

ārukatam (Also CAMAṆAM) Jainism a PURAM PURAC CAMAYAM.

āreyilujinai A sub-situation under the PURAM theme UḷINAITTINAI: the invading warriors

narrating the impregnability of the fortress of the defending warriors.

ārōpaṇam / ārōpaṇ Erroneous attribution to an object of a quality that belongs to another.

ālāṅkāṭṭāṇṭi A masquerade dance

ālēcām Vide VAITARUPPANERI.

āvēcacamavātam A CAIVAM sect.

ālvār The twelve canonized Vaiṣṇava saints, viz., Poykai Ālvār, Pūtattu Ālvār, Pēy Ālvār, Tirumaḷicai Ālvār, Nammālvār, Kulacēkara Ālvār, Periyālvār, Toṇṭaraṭip-pōṭi Ālvār, Tiruppāṇ Ālvār, Tirumaṅkai Ālvār, Aṇṭāl and Maturakavi Ālvār.

ālamuṭaittātal Vide NŪLALAKU.

ālitiruttūtal / āliyiḷaittal (Also KŪṬALIḷAITTAL) A sub-situation under ORUVALITTAṆATTAL: the heroine drawing on sand ■ circle of loop for divination about the safe return of the hero.

ālvinaivēlvi A sub-situation under the PURAM theme PĀTĀNTINAI: the domestic duties of the hero who has returned victoriously from the war-front.

āḷeri piḷḷai A sub-situation under the PURAM theme KARANTAITTINAI: ■ soldier engaging the enemy soldiers singly in the battle to recapture the cattle seized by the enemy king.

ārrāṭṭanmai ārrakkūral A sub-situation under the AKAM theme VARAIVUKAṬĀTAL: the confidante asking the hero to mitigate the agony of the heroine.

ārrāṭṭuraittal A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: the hero expressing his sense of distress as the confidante forbids him to ■■■■ for night trysts in future.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஊ ஃ க்.ங் ச் ஞ ட் ண் த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṛ

āṇmacutti Souls realizing Divine Grace.

āṇmañāṇam (Also **ĀṆMAPŌTAM**) Self-knowledge, realization of the self.

āṇmatattuvam A class of categories as of the soul.

āṇmataricaṇam Vision of the soul, self-realization.

āṇmapōtam Vide **ĀṆMAÑĀṆAM**.

āṇmarūpam Spiritual experience of the soul realizing its form in intelligence.

āṇmā Soul, self, spirit, as opp. to matter.

āṇantakkalippu A verse genre: singing of one's ecstasy of delight in spiritual experience.

āṇantakkurram (Also **ĀṆIYĀṆANTAM** and **ALAṆKĀRAKKURRAM**) A fault in versification, the principal kinds of which are **ELUTTĀṆANTAM** (use of **ALAPEṬAI** in the name of the hero, believed to portend evil), **COLLĀṆANTAM** (inauspicious use of a word of evil import in conjunction with the name of the hero), **PORUḷĀṆANTAM** (inauspicious comparison or reference to the subject matter), **YĀPPĀṆANTAM** (the name of the hero being clumsily set in the midst of attributes), **TŪKKĀṆANTAM** (singing with accompaniment in which the hero's name is made unintelligible by raising or lowering the voice, etc.), **TOTĀIYĀṆANTAM** (use of **ALAPEṬAI** before or after the name of the hero), **ĀṆIYĀṆANTAM** (comparison of lofty things with lowly ones, and vice versa), and **ICAIYĀṆANTAM** (melody appropriate to elegy introduced into eulogistic poem).

āṇantatāṇṭavam Ecstatic dance of Civan in exhibited in the shrine at Citamparam.

āṇantappaiyu! A **PURAM** sub-situation: intense misery of the wife on the death of her husband.

āṇantam 1. A **PURAM** sub-situation: the lady shivering in fear as she encounters unfavourable and inauspicious omens. 2. A **PURAM** sub-situation: feeling sad for the warrior having been involved in a very fierce battle. 3. Supreme bliss. 4. Fault in poetry.

āṇantavuvamai A fault in poetic embellishment comparing great things with small ones, and vice versa.

āṇantai A secondary melody-type of the **KURŪNCI** class.

āṇaitti Insatiable elephantine hunger.

āṇaittoḷil (Also **YĀṆAITTOḶIL**) A verse genre: poem on the features and character of the elephant in **VAṆCIPPĀ** metre.

āṇaippā A verse genre: poem on the elephant in **VENPĀ** metre. Cf. **ĀṆAIVIRUTTAM**.

āṇaiviruttam (Also **KARIVIRUTTAM**, **KALIRU-VIRUTTAM** and **YĀṆAIVIRUTTAM**) A verse genre: poem in ten stanzas on the elephant in **ĀCIRIVIRUTTAM** metre. Cf. **ĀṆAIPPĀ**.

iḷṭu eṇkaiyar kāṇiṇ naṇṇaṇṇu eṇṇal A sub-situation under the **AKAM** theme **PARATTAIYIRPIRVU**: as the hero falls at her feet to contain her anger, the heroine telling him that it will not add to his honour if it is seen by the (prostitute) women.

ikaḷcci niṇaintu aḷital A sub-situation under the **AKAM** theme **PORUḷVAYIRPIRVU**: the heroine being disheartened at the thought of the hero having parted from her without telling her.

ikaḷcciyaṇi A figure of speech in which the excellence or defect of one thing does not affect another with which it is connected e.g. the grandeur of the ocean does not attach to a cup of sea-water.

ikaḷcciyuvamai A figure of speech and a sub-class of UVAMAI simile in which an object is compared with something detestable or unwholesome.

ikaḷccivilakku A figure of speech and a sub-class of TATAIMOLIYANI in which a pursuit is sought to be stopped by attributing lowliness to that pursuit.

ikaḷntatarku irāṅkal (Also PĀṆKAN IKAḷNTATARKU IRĀṅKAL) A sub-situation under the AKAM theme PĀṆKARKŪṬṬAM: the confidant of the hero, having seen the heroine, regretting his rebuke of the hero for his passion of love for the heroine.

ikaḷāvikalcci (Also PUKAḶVATIṆ IKAḷTALAṆI) A figure of speech in which censure is conveyed by ironical praise; sarcasm.

ikuḷai Vide TŌLI.

ikuḷai vampenṅal (Also KĀLAM MAṆAITTU URAITṬAL) A sub-situation under the AKAM theme VARAIVIṬAI VAITTUP PORUḶVAYIR-PIRITAL: (the heroine grieving at the onset of the rainy season), the confidante telling her that it was the unseasonal rain.

inḱitakavi 1. Poem in which the poet brings out the inner thoughts of his patron. 2. Poet who expresses his thoughts in a very felicitous diction.

icaiyeccam Omission from a sentence of words needed to complete the sense.

icaittamil One of the three-fold classification of Tamiḷ (MUTTAMIḷ): Tamiḷ poetry composed to suit the several melody-types and time-measures- that division of Tamiḷ literature which consists of verses set to music, as dist. from poetry or drama.

icainirai Expletive used to fill a gap in the metre.

icainiraiyaḷapetai Vide AḶAPETAITṬOTAL.

icaippā 1. One of two classes of musical composition, the other being ICAIYAḶAVUPĀ.

2. One of the two divisions of NĀLĀYIRA TIVVIYAP PIRAPANTAM, the other being IYARPĀ.

icaippāṇar A division of the ancient PĀṆAR class, famous for their singing; minstrels.

icaipētam Dissonance.

icaimai (Also PUKAḶMAI) One of the sources of the MEYPPĀṬU pride: (PERUMITAM) fame.

icaiyaḷavupā One of the two classes of musical composition, the other class being known as ICAIPPĀ.

icaiyāmaikūri maruttal A sub-situation under the AKAM theme CĒṬPAṬAI: the confidante refusing to accept the love-token of the hero (a wreath of flowers) saying that the flowers of the wreath their custom does not permit them to wear (they wear the flowers of the vēṅkai only).

icaiyānantam Vide ĀNANTAKKURRAM.

icaiyuvamai (Also IṆCOLLUVAMAI) A figure of speech and a sub-class of UVAMAI: saying that on examination the subject of comparison (tenor) stands superior to the standard of comparison (vehicle) despite both being of a lofty nature.

icai viralaccentotai Disagreement in specific sound features of lines in a verse.

iṭṭaliṅkam Liṅkam which a guru hands over to a duly initiated disciple with instructions regarding the method of personal worship.

iṭṭuppirivu A phase in the AKAM pre-marital relationship between the hero and the heroine: parting of the hero from the heroine to go to a place not far off.

iṭa orumai Unity of place.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய்ர ல்வு ழ்ள ற்ன்
a ā i ī u ē ai o ō au k k ṅ c ṇ ṭ ṇ ṭ n p m y r l v ḷ ḷ ṛ ṇ

itaṅkarataṅkal Vide TAKUTIVAṬAKKU.

itaṅkārakavētu Vide ĒTUVANĪ.

itattuyttakaraḷ (Also ITATTUYTTU NĪNKAL, KURIYUYTTU AKARAḷ, KURIYUYTTU NĪNKAL, PĀNKI KURIYATTU UYTTU NĪNKAL and PĀNKI KURIYUYTTU NĪNKAL) An AKAM sub-situation under PĀNKIYIRKŪṬṬAM: theme which describes the confidante leaving the heroine alone to meet the hero, in the appointed place (by day/night).

itattuytal Vide AVATKONṬUCĒRAL.

itattuyttu nīnkāl Vide ITATTUYTTAKARAḷ.

itantaḷaippātu An AKAM theme: union of lovers
■ second time at the same place where they first met.

itaṅilaippālai A class of ancient melody-types.

itaṅ Vide AKAPPĀṬṬURUPPU.

itaṅperruttalāḷ A sub-situation under the AKAM theme IYARKAIPPUNARCCI: the hero getting close to the heroine and embracing her.

itaṅaṅittukkūri varpuṅuttal / itaṅaṅittengal
A sub-situation under the AKAM theme IYARKAIPPUNARCCI: the hero telling the heroine after union that his town is not far off from hers.

itaṅalaivamaiti Vide MALAIVAMAITI.

itaṅalaivu Vide MALAIVU.

itaṅmuraṅ Vide MURAN 2.

itavākupeyar A figure of speech: metonymy wherein the name of the container is used for the name of the thing contained.

itiyitaiyutavi A sub-situation under the AKAM theme ILVĀḷKKAI: the heroine embracing the hero in repudiation ■ it thunders.

itukkaṅ A MEYYPĀṬU other than the principal eight: distress; anguish.

itukurittanmai Arbitrariness.

itupainōy The disconcerting ailment of sexual passion. Also see ĒMAM.

itaiṅkāṭci Interlude. A short entertainment, a little drama, often put on between the acts of a longer play, or between the courses of a feast.

itaiṅkurai Vide CEYYULVIKĀRAM.

itaiṅcankam Vide CAṆKAM.

itaiṅciyār Vide KALAMPAKAM.

itaiṅcuram The parched waste journeyed through by the AKAM hero.

itaiṅcol Vide COL.

itaṅilaḷ kuṇattivakam Vide TIVAKAṆAṆI.

itaṅilaḷ cātittivakam Vide TIVAKAṆAṆI.

itaṅilaḷ it fivakam Vide TIVAKAṆAṆI.

itaṅilaḷ it tolil fivakam Vide TIVAKAṆAṆI.

itaṅilaippāṭṭu (Also TĀḷICAI 2) 1. Tonal or rhythmic variations of ■ low order, also called TĀḷICAI (the verses often capable of standing ■ independent ones) occupying an intermediate position (in the KALIPPĀ pattern), expanding the topic introduced (in the TARAVU) with repetitive (and yet diversified) reinforcement. This has lines either equal or lower than those of TARAVU.

itaṅilaḷ poruḷ fivakam Vide TIVAKAṆAṆI.

itaṅpuṅarmuraṅ The antithetical composition of middle feet in a line.

itamaṭakku Vide MAṬAKKANĪ.

itaiyar Inhabitants of the sylvan (MULLAI) tract.

itaiyaḷavu ampōtaraṅka ottāḷicaikkalippā A sub-class of AMPŌTARAṅKA OTTĀḷICAI marked by the occurrence of five lined TARAVU and CURITAKAM, three lined TĀḷICAI, ■ two lined ARĀKAM, two lined PĒREN of six-feet each, three footed ITAIYEN and eight lined CIREN

of one foot and one syllable each, and ■ detached foot.

iṭaiyākāciriya viruttam A verse of the AKAVARPĀ kind having iṭaiyākukalineṭilaṭi (composed of nine or ten feet).

iṭaiyākiṇṇā Mixture of the feet and foot-linkage of one verse kind with those of other verse kinds.

iṭaiyāketukai The second letters repeating in each line of the verse.

iṭaiyāku kaḷineṭilaṭi Lines of nine or ten feet each.

iṭaiyāku mōṇai The first letter repeating in each line of the verse, an auxiliary kind of the Mōṇaittoṭai.

iṭaiyiṭṭaiyāntāti Repetition of the same line in full except the first and the last of a verse.

iṭaiyiṭṭāntāti Vide ANTĀTITTOṬAI.

iṭaiyil vaṇṇukal koṭai A sub-situation under the PURAM theme VAKAITTINAI: the nature of giving liberally which brings ever-lasting fame.

iṭaiyiṇam Medial consonants of the Tamil alphabet (y, r, l, v, ḷ, ḷ).

iṭaiyiṇamōṇai A variety of consonantal assonance at the beginning of lines in which a medial consonant other than the one which has already appeared at the commencement of the line comes as Mōṇai, an auxiliary kind of Mōṇaittoṭai.

iṭaiyiṇavetukai A variety of initial ETUKAI where the second letter of each line other than the first is any medial consonant, except that which is already the second letter of the first line, an auxiliary kind of ETUKAITTOṬAI.

iṭaiyūru kiḷattal A sub-situation under the AKAM theme IYARKAIPPUNARCCI: the hero reporting of the difficulties in embracing her on account of her modesty.

iṭaiyeṇ Vide AMPÖTARAṆKAM.

iṭaiyōṭu kaṭaimaṭakku Vide MAṬAKKANĪ.

iṭaivaṇṇam A variety of melody.

iṭai viṇātal A sub-situation under the AKAM theme MATIYUṬAMPATUTTAL: the hero (presenting ■ bunch of tender leaves as love-token and revealing his intention), asking the confidante (and the heroine) why their breasts and hips have grown so heavy.

iṇai Parallelism. A rhetorical device that helps accentuate or emphasize ideas or images by using grammatically similar constructions. Words, phrases, clauses, sentences, paragraphs may be organized into parallel constructions. Parallelism is established often through repetition. It is an important device in oral compositions.

iṇaikkuraḷ maṇṭila āciriyaṇṇā The sub-class of IṆAIKKURĀḶ ĀCIRIYAṇṇĀ marked by the balance of feet in the first and the last lines.

iṇaikkuraḷāciriyaṇṇā Vide AKAVAL.

iṇaittoṭai Concatenation in which there is metrical assonance as between the first two feet of a line of four feet.

iṇainiralniṇai Vide NIRALNIRAI.

iṇaimaṇimālai A verse genre: poem of 100 stanzas in ANTĀTI form, consisting of pairs of stanzas, either VENPĀ and AKAVAL (VENPĀ AKAVAL IṆAIMAṆIMĀLAI) or VENPĀ and KAṬṬAIKKAḶITTURAI (VENPĀ KAḶITTURAI IṆAIMAṆIMĀLAI).

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ள் ன்
a ā ī ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

ināimuraṇ Vide MURAṆTOTAḻ.

ināimōṇai Vide MōṆAITTOTAḻ.

ināiyacai Vide ACAḻ.

ināiyaṭikkuraḻ A pair of rhymed lines.

ināiyalaṭṭai Vide AḻAPEṬAITTOTAḻ.

ināiyiyaipu Vide IYAIPUTTOTAḻ.

ināiyetukai Vide ETUKAITTOTAḻ.

ināiyetukai aṇi A figure of speech: the functioning of INĀIYETUKAI (first two feet of a verse rhyming with each other).

ināivarai Analogy.

ināivīḷaicci / ināivīḷaiccu An AKAM concept: sexual union.

itarētaravuvamai (Also ITARĒTARAVUVAMAI, UṚAḻNTUṬYARALUVAMAI, ETIRNĪLAIFYAṆI, AIYANĪLAIFYUVAMAI, TAṬUMĀṚUVĀMAI, TALAIṖPEYALUVAMAI, TĒRUVAMAI, PIRATĪPA-VANḻ, PUKAḻPORUḻUVAMAI, PUKAḻPORUḻOP-PAṆI and VIPARĪTAVUVAMAI) A figure of speech and a sub-class of UVAMAI: a simile in which the subject of comparison (tenor) and the standard of comparison (vehicle) are compared to each other for greater effect; reciprocal comparison. e.g. moon-like face and face-like moon.

itarētaravuvamai Vide ITARAVITARAVUVAMAI.

itaḻakalantāti (Also NIROTṬAKA YAMAKA ANTĀTI) A kind of ANTĀTI verse without employing labio-dentals or labials.

itaḻiyal Journalism.

italkuvipā (Also OTṬIYAM and ŌṬIYAM) A variety of CITṬIRAKKAVI: poem composed with labial sounds, or other sounds produced by rounded lips.

itikācam Vide AṚUPATTUNĀṆKU KALAḻKAḻ.

intaḻaṇkuriṇci An ancient melody-type.

intaḻam An ancient secondary melody-type of the MARUTAM class.

intirakaṇam (Also IYAMĀṆAKAṆAM and CUVARKKAKAṆAM) A rule of propriety in a composition: foot of three NĒR as TĒMĀṆKĀY, considered auspicious at the commencement of a poem, with *paraṇi* as its astericism, the effect of which being 'increase.'

intiracālam Vide AṚUPATTUNĀṆKU KALAḻKAḻ.

iyakkaviyal Dialectics. A mode of argumentation that attempts to resolve the contradictions between opposing ideas. In literary criticism, dialectic refers to the oppositional ideas and / or mediatory reasoning that pervade and unify a given work or a group of works.

iyakkaviyal poruḻmutalvātam Dialectical materialism. An idealist theory, a component of the Marxist doctrine (which holds that only matter exists, so that the existence of the mind, social institutions, etc., must be explained in material terms, and that matter interacts according to dialectical laws) used to discuss the way in which ■ revolutionary class war might lead to the synthesis of ■ new socio-economic order. Cf. VARALĀṚRUP PORUḻMUTALVĀTAM.

iyakkaviyalmuraṇ Vide MURAṆ 2.

iyāṇkutaṇait tārkuṇippēṇam Vide ŪKĀṆCIAM.

iyāṇkupaṭaiyaravam A sub-situation under the PUṚAM theme VAṆCITTṆAI: clamour of the marching army.

iyampuḻalvāḷkaiyuvamai (Also KARUṬṬUVAMAI) A figure of speech and a sub-class of UVAMAI: stating that one's mind desires to compare an object with another given object.

iyamānakaṇam Vide INTIRAKAṆAM.

iyal I. Chapter, 2. (Also IYARRAMIL) Literary Tamil, poetry or prose conforming to the rules of Tamil grammar; one of MUTTAMIL.

iyalpiyam Essentialism. An aspect of feminism. It refers to the view that women are essentially - that is naturally - different from men. In other words, gender - masculinity and femininity - is innate. In contrast, constructionism (PAṆPĀṬṬIYAM) holds that most of the differences between men and women are characteristics not of the male and female sex (nature), but, rather, of the masculine and feminine genders (nurture). It, as such, views gender as a cultural construct.

iyalpu Vide PIRAMĀṆAM.

iyalputtalaivaṇ Antihero, a protagonist in a modern work who does not exhibit the qualities of the traditional hero. (*talaimaiyil talaivaṇ*).

iyalpuṇarvu nikkam Defamiliarization.

iyalpuṇayam Vide NAYAM.

iyalpuvaḷakku Denoting a thing by the word that usage has sanctioned as its natural name, being of three kinds, viz., ILAKKAṆAMUṬAIYATU (word that is regularly formed, and is part of the legitimate vocabulary), ILAKKAṆAPPŌLI (words which, though not strictly grammatical, have, nevertheless, by long usage secured admission into the standard dialect), and MARŪU (word or phrase in ■ corrupt or contracted from, sanctioned by usage). Cf. TAKUTIVAḶAKKU.

iyalpuvipāvaṇai A figure of speech and a sub-class of PIRITĀRĀYCCIYAṆI in which the effects are represented as taking place with their causes arising naturally.

iyālmayaṅkikaik koccakam A kind of KOCCHAKAKKALIPPĀ, where the six constituents of this verse form are subjected to increase, reduction, modification, variation, etc.

iyalaṇai A class of metrical syllables - NĒR and NIRAL.

iyalaṭi A metrical line of disyllabic feet.

iyalicaiyantāti A variety of ANTĀTTITTŌṬAI in which the concluding portion of one line is apparently repeated at the commencement of the next line but is different in sense though alike in sound. Cf. PORUḶICAIYANIĀṬI.

iyaliṭam kēṭṭal (Also EVVITĀṬTEVVYARREṆRAL) A sub-situation under the AKAM theme PĀṆKARKŪṬṬAM: the confidant realizing the inexorable nature of their love, asking the hero about the place of residence of the heroine and about her features.

iyaliṭam kūral Vide AVAṆ AKTU IVVIṬATTU IVVYARREṆRAL.

iyāṛkaiyaḷapeṭai Vide ALAPEṬAITTŌṬAI.

iyāṛkaiyikanta nikaḷcci Supernatural event.

iyāṛkaippuṇarcci (Also TEYVAPPUṆARCCI) An AKAM theme: natural, spontaneous first union of the hero and the heroine (brought about by Destiny).

iyāṛkaivātam Naturalism. A movement which assumes that humans are a product of biology and culture, heredity and environment, with no control over what happens. Naturalists believe that everything that is real is found in nature and is subject to scientific investigation and (eventual) verification, and ■ such they reject supernatural explanations of situations and events.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர வ ழ ற ள
a ā i ī u ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

iyarçikrālicaik koccakam A sub-class of KOCCAKAKKALIPPĀ marked by the occurrence of fewer number of TĀLICAL, and without reduction of the number of feet in the last line.

iyarçir Disyllabic feet.

iyarçirvenṭalai (Also IYARRALAI) Metrical succession which should be observed in VENṬ - NIRAI before MĀCCIR and NĒR before VIḷAM in sequence.

iyarçirvellāṭi Line of odd combination of IYARÇIR or disyllabic NĒR and NIRAI ending.

iyarçol Vide COL 2.

iyarṣakrālicaik koccakam A kind of KOCCAKAKKALIPPĀ with many TĀLICAL. Cf. IYARÇIKRĀLICAIKKOCCAKAM.

iyarṣaṁolital A sub-situation under the AKAM theme PARATTAIYIRPIRIVU: the heroine expatiating the good qualities of the hero as the confidante and the neighbours belittle him.

iyarṣalital An AKAM concept the qualities of the hero being belittled by other characters such as the confidante for certain lapses on his part with regard to his love-behaviour.

iyarṣā Name of one of the sections of the NĀLĀYIRA TIVVIYAP PIRAPANTAM, the other being ICAIPPĀ.

iyarṣamiḷ Vide IYAL 2 and MUTTAMIḷ.

iyarṣaraviṇaik koccakam A kind of KOCCAKAKKALIPPĀ where there is the doubling of TARAVU, and the absence of CURITAKAM.

iyarṣaravu koccakam A kind of KOCCAKAKKALIPPĀ where there is a single TARAVU and where CURITAKAM is absent.

iyarṣalai Vide IYARÇIRVENṬALAI.

iyarṁoli / iyarṁolivāḷttu 1. A sub-situation under the PURAM theme PĀTĀNTIṆAI: theme of requesting one to emulate the noble example set by the great benefactors of olden times. 2. A sub-situation under the PURAM theme PĀTĀNTIṆAI: extolling the high qualities of the king. 3. A verse genre: general eulogy.

iyaital (Also PUṆARCCIVIN MAKIḷTAL) A sub-situation under the AKAM theme. PARATTAIYIRPIRIVU: the hero back from the prostitutes, the hero and the heroine exulting in sexual union.

iyaipilipirāporuḷvaippu (Also KŪṬĀ IYARḶAI) A figure of speech and a sub-class of PIRAPORUḷVAIPPAṆI in which to an object of a general inherent characteristic, a particular contrary characteristic is attributed in tune with a given context.

iyaipiluruvakam A figure of speech and a sub-class of URUVAKAM: metaphors in a verse whose standards of comparison are not related to one another.

iyaipinmaiyaṇi (Also UYARVŪVAMAI, OPPIL UVAMAI and POTUNĪNKU UVAMAI) A figure of speech in which a thing is compared only to itself as being peerless, as having nothing else comparable to it.

iyaipu One of the eight aspects of elegance (VAṆAPPU) in poetic composition: narrative poem consisting of verses which have any one of the possible consonantal endings, viz., ṇ, ṇ, n, m, ŋ, y, r, l, v, l, l, a CEYVULURUPPU.

iyaiputtotai Final rhyme of syllables, feet or whole words, being of eight kinds, viz., AṬṬIYAIPU (agreement of final forms of each line), IṆAIYIYAIPU (agreement of the last letters or forms of the last two feet of a line), POLIPPIYAIPU (agreement of the last

forms in the first and third feet of ■ line), ORŪYIYAIPU (agreement of the last forms of the first and fourth feet of ■ line), KŪLAIYIYAIPU (agreement of the last forms in the first, second and third feet of ■ line), MĒRKATUVĀYIYAIPU (agreement of the last forms in the first, third and fourth feet of ■ line), KĪLKKATUVĀYIYAIPU (agreement of the last forms in the first, second and fourth feet of ■ line) and MURRIYAIPU (agreement of the last forms in all the feet of ■ line). For the miscellaneous auxiliary kinds of IYAIUTTŌTAL, vide the individual entries in their respective places.

iyaiup piraporu[vaippu (Also KŪTUM IYARKAI) A figure of speech and ■ sub-class of PIRAPORU[VAIPPAṆI in which an object of a general characteristic is correlated with another which is endowed with a particular, similar characteristic.

iyaiupurvakam A figure of speech and a sub-class of URUVAKAM: metaphors in a verse whose standards of comparison (vehicle) are related to one another.

iyaiupuvaṇṇam One of the specific sound features of ■ verse (VAṆṇAM): rhythm produced by the frequent use of the liquids (consonants of the medial class).

iyaipeṭṭuraittal Vide AVAR PULAMPAL TĒRĒAL.

irakkattoṭu maruttal A sub-situation under the AKAM theme CĒṬPAṬAI: the confidante refusing to accept the love-token of the hero (a bunch of tender leaves) uttering words of humour. The hero persisting in his offer ■ he takes her humour to be ■ positive sign, the confidante feeling sad about the plight of the hero and still refusing his offer of the love-token.

irakkamkūri varaivukaṭātal A sub-situation under the AKAM theme PĀṆKIYIRKŪṬṬAM: the confidante conveying to the hero the distress of the heroine for the hardships he experiences in coming for trysts, and urging him to wed her.

irakkamuru varaivukaṭātal A sub-situation under the AKAM theme PĀṆKIYIRKŪṬṬAM: the confidante speaking of the need for an early marriage to be heard by the hero as he remains by the hedge-side, worried as she is that with the millet to be harvested soon, the opportunities for union would become scarce.

iraṅkal 1. An AKAM theme: the heroine bemoaning her lover's absence, the characteristic of the maritime tract (NEYTAL). 2. A verse genre: poem commiserating or grieving over ■ given situation. 3. Vide KALAMPAKAM.

iraṅkalvilakku A figure of speech and a sub-class of TAṬAIMOLIYAṆI in which a pursuit is sought to be stopped by means of grieving over the consequences which the pursuit would entail on the person to be affected by that pursuit.

iraṅkaṛpā (Also KAIYAṆUNILAIPPĀṬAL and CARAMAKAVI) Elegy. A formal and sustained poem of lament for the death of a particular person, marked by ■ reflective tone. Cf. PULAMPAL.

iracam (Also NAVARACAM) The nine sentiments or emotions prevailing in a literary work, viz., CINKĀRAM (love, sexual love), ĀCIYAM (laughter, mirth), KARUṆAI (compassion, pity), IRAUTTIRAM (wrath, rage), VĪRAM (courage, valour), PAYAM (fear, terror), KUṬCAI (loathing, disgusting), ARPUTAM (wonder), and CĀNTAM (tranquillity, equanimity).

iracavātam Vide ARUPATTUNĀṆKU KALAĪKAḶ.

iracōkuṇam Vide MUKKUNAM.

iraṭṭuramoḷital 1. Vide UTTI. 2. (Also CILĒṬAI 2) pun.

iraṭṭai āciriya viruttam A kind of ĀCIRIYA NILAI VIRUTTAM marked by fourteen feet in a line.

iraṭṭai etirmai Binary opposition. A concept suggesting thoughts in terms of contrary pairs, such as something is white but not black, masculine and therefore not feminine, etc. These dichotomies are seen not simply as oppositions but also valuative hierarchies containing one term that is viewed as positive or superior and another considered negative or inferior.

Traditionally, criticism has involved choosing between opposed and contradictory meanings and arguing that literary works support one meaning rather than the other. Poststructuralist theorist Jacques Derrida and other deconstructors argue that texts contain opposed strands of discourse providing no basis for choosing one reader over the other.

iraṭṭaikkilavi Double imitative word.

iraṭṭaiccol yamakamālai A verse genre: poem in KAṬṬALAĪKKALITTURAI metre in which a word is repeated with different meanings in every line of ■ four-line stanza.

iraṭṭaittoṭai The same foot being repeated throughout a line of verse.

iraṭṭainākapantam Vide NĀKAPANTAM.

iraṭṭaimaṇimālai A verse genre in ANTĀṬITTOTAI consisting of twenty stanzas composed alternately in two types-VEṆPĀ and KAṬṬALAĪKKALITTURAI.

iraṭṭaiviruttam A verse of more than eleven metrical feet to ■ line.

iraṇṭaṭi (iraṭi) maṭakku Vide MAṬAKKANĪ.

iraṇṭaṭi molimārru Vide PORUḶKŌḶ.

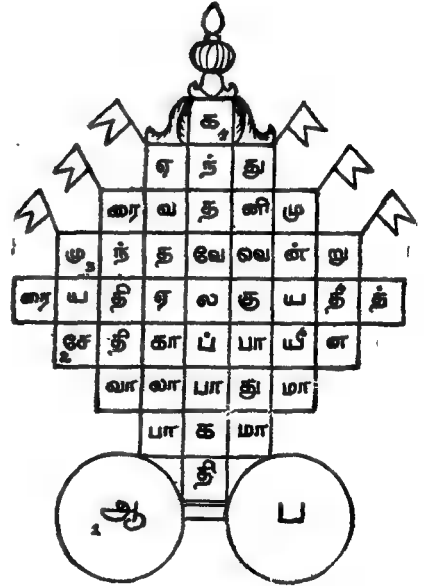
iraṇṭaṭi mōṇai Agreement of the initial letters within two lines only, a miscellaneous auxiliary kind of MŌṆAITTOṬAI.

iraṇṭaṭiyetukai Agreement of the second letters in two lines only, a miscellaneous auxiliary kind of ETUKAITTOṬAI.

iranattoṭai Vide MURANTOṬAI.

irattinapaṇṭicai Vide ARUPATTUNĀṆKU KALAĪKAḶ.

iratapantam (Also TĒRKKAVI) A variety of CĪṬIRAKKAVI which is fitted into a fanciful diagram representing a temple chariot as in the figure under:



ஆதி பதிபாக மாமாதா பாலாவா
சேதிகாப் பாயினத் தியகுல - ஏதியரை
முந்தவே வென்று முனிதவரை ஏந்து
கந்தவே லப்பா கதி.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ஃ ச ஞ ட ண் த ந் ப ம ய ர் வ் வ ழ் ள ற ன்
a ā i ī u ū e ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v | | r ṇ

iratapaṇīcai Vide ARUPATTUNĀNKU KALAĪKAL.

iratavaṇi (Also CUVAIYAṆI) A figure of speech which consists in describing the eight classes of the manifest physical expression of the emotions (MEYVĀṬU), being of eight sub-categories, viz., VĪRACCUVAIYAṆI (describing the emotion of valour), ACCACCUVAIYAṆI (describing the emotion of fear) ILIPPUCCUVAIYAṆI (describing the emotion of disgust), VIYAPPUCCUVAIYAṆI (describing the emotion of wonder), KĀMACCUVAIYAṆI (describing the emotion of sexual ecstasy), AVALACCUVAIYAṆI (describing the emotion of sorrow), URUTTIRACCUVAIYAṆI (describing the emotion of anger), NAKAICCUVAIYAṆI (describing the emotion of laughter), and also CĀNTACCUVAIYAṆI (describing the emotion of tranquillity).

irantu kuṇaiperātu varuntiya kiḷavōṇ maṭalē poruḷeṇa matittal (Also TALAIYAṆ MAṬALĒ PORUḷEṆA MATITTAL and MAṬAL TĪRAM) A sub-situation under the AKAM theme PĀNKIYĪRKŪṬṬAM: (the confidante refusing to help him have union with the heroine), the hero thinking of palmyra-horse riding as the only course open to him.

irantu piṇṇilainirraḷ A sub-situation under the AKAM theme IYARKAIPPUNARCCĪ: the hero entreating the heroine so as to make her consent to the union.

irantu piṇṇirraḷ A sub-situation under PĀNKIYĪRKŪṬṬAM: the hero entreating the confidante of the heroine for favour of facilitating union with the heroine.

irantu piṇṇirraṅku eṇṇal A sub-situation under the AKAM theme IYARKAIPPUNARCCĪ: the hero intent on entreating the heroine so ■■ to make her consent to union.

iraviṇ nīttam A sub-situation under the AKAM theme ARATTOTUNIRRAL: the heroine's feeling for the prolongation of the night.

iravu uṭaṇpaṭṭārponṇu pakalvaravu vilakkal (Also PAKALVARAL VILAKKI VARAIVUKAṬĀṬAL and PAKAL VARUVĀṆAI IRAVU VARUKENRAL) A sub-situation under the AKAM theme VARAIVUKAṬĀṬAL (MUṬUKKAM): the confidante asking the hero to come for tryst by night instead of by day, implying thereby that he should go in for marriage.

iravukkuṇi An AKAM concept: trysting spot fixed for secret meeting of the hero and the heroine by night, during the pre-marital phase (KAḶAVU). Cf. PAKARKUṆI.

iravukkuriṇērtal A sub-situation under the AKAM theme PĀNKIYĪRKŪṬṬAM: the confidante agreeing to arrange tryst by night.

iravukkuriṇiḷaiṇṇu An AKAM sub-situation: hinderance to nocturnal tryst.

iravukkuriyīṭaiyīṭu An AKAM thematic situation of the pre-marital phase (KAḶAVU): the meeting of the hero and the heroine by night running into obstacles.

iravukkuriyērpittal (Also IRAIVIKKU IRAIYŌN KURAI ARIVURUTTAL and PĀNKI IRAIVIKKU IRAIYŌN KURIPPU ARIVURUTTAL) A sub-situation under the AKAM theme IRAVUK-KUṆI: the confidante telling the heroine of the intent of the hero for night trysts.

iravukkurivēṇṇal (Also IRAIYŌNIRUṬIKURI VĒṆṬAL) A sub-situation under the AKAM theme PĀNKIYĪRKŪṬṬAM: the hero entreating the confidante of the heroine to arrange night trysts.

iravuttalaicēraḷ A sub-situation under the: AKAPPURAM theme PERUNTINAI: the heroine going out of her house in the thick of the night, passion for the hero burning in her.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண்த் ந் ப்ம்ய் ற் ல் வ் ழ் ள் ற் ள்
a ā ī ū ē ē ai o ō ■ k k ṇ c ṇṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṛ

iravuniṭu paruvār A sub-situation under the AKAPPURAM theme KAIKKILAI: the heroine observing in distress that the night-time has put her in great agony.

iravum pakalum varavu vilakkal (Also KURI PEYARTITTUTAL) A sub-situation under the AKAM theme VARAIVUKATĀTAL: the confidante asking the hero to go in for one other than trysts by night and by day.

iravu vara uraittal A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: the confidante announcing to the heroine the coming of the hero for trysts by night.

iravu varuvāṇaip akal varukenṇal (Also PAKAL UṬAMPATṬĀLPŌṆṬU IRAVU VARAVU VILAKKAL) A sub-situation under the AKAM theme VARAIVUKATĀTAL: the confidante asking the hero to come for tryst by day instead of by night.

iravuru tuyarattirku iraṅki uraittal A sub-situation under the AKAM theme PORUḷVAYIRPIRIVU: the confidante lamenting the distress that may befall the heroine during nights (with the hero having parted).

iravuru tuyaram kaṭaloṭu cērttal A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: the heroine identifying her agitated state with that of the sea.

irākkatam A form of marriage in which the bride is carried away by force without her consent or the permission of her relatives, one of the eight kinds of marriage mentioned in Sanskrit literature.

irācacūyam Vide ACUVAMĒTAM.

irācattāṇam Vide TĀṆAM.

irācatam Vide MUKKUṆAM.

irācāṇkamālai Ā verse genre: poem celebrating the conquests of the king composed in KALIVENṬA metre.

irukkukkuṇal A kind of short verse.

irukūṇal nēricaivenṇā A variety of NĒRICAI VENṬA composed of two KURĀLVENṬA linked by an isolated foot coming after the first.

irukaiyūm eṭuttal A MEYPPĀṬU pertaining to the third phase of pre-marital love: (heroine's) lifting of both the hands in (spontaneous) acceptance of the union.

irucīraṭi Dimeter.

iruṇmai Obscurity. A meaning that is difficult to discern; it may be deliberate or voluntary. Marks of obscurity are an elliptical style, recondite allusion, archaic or ornamental language, private and subjective imagery, etc.

iruttal An AKAM theme and an aspect of the five-fold love behaviour: the heroine's patient waiting, characteristic of the forest tract (MULLAI).

iruttaliyal Existentialism. It concerns itself with humanity's perpetual anguished struggle to exist. Existentialists reject predestination, and assert the individual's choice of his own value systems.

irutiṇai The two classes of nouns and verbs referring to the personal and the impersonal, viz., UYARTIṆAI and AKRIṆAI.

iruntēttuvār (Also MĀKATAR) Panegyrists who are seated while praising the king.

irupattinālayirappaṭi A commentary on the *tiruvāymoḷi*, by Periyavāccāṇ Piḷḷai, aggregating 24,000 *granthas* (KIRANTAM I) in the MANIPPIRAVĀḶAM style.

irupāyirupakṭu/irupāyirupatu A verse genre, in twenty verses in which VENṬA and AKAVAL alternate in ANTĀTTOTAI.

irupuravacai Censure which, apparently is such in form, but is really praise.

irupuravālttu Praise which is seemingly such in form, but is really censure.

irupeyaroṭṭākupeyar Two nouns in apposition, in metonymic relationship.

irupeyaroṭṭup paṇputtokai Two nouns in apposition standing in adjectival relationship.

iruporu! Two kinds of wealth, as learning and riches.

iruporu! vēṇṇumai uyarcci (Also UYARCCI VĒṇṇUMAI) A figure of speech and a sub-class of VĒṇṇUMAIYAṇI in which between two things of comparable traits, one is shown to be superior in ■ particular way.

iruporu! vēṇṇumaiccamam A figure of speech and a sub-class of VĒṇṇUMAIYAṇI in which the same effect flows from two different things.

irumaṭiyākupeyar A figure of speech: metonymy of double transference; ■ variety of metonymy wherein a word used figuratively in one sense in the first instance is once again applied to signify another with which it bears a certain relation, ■ when ■ word like *kār* meaning black, which becomes an *ĀKUPEYAR* when first used to signify a cloud, is used again to connote the rainy season.

irumukaveḷiṇi A kind of stage curtain drawn from both the sides.

irumutal niralnirai Vide NIRALNIRAI.

irumurrirattai Concatenation in which each of two successive lines of ■ stanza has all its feet rhyming.

irumūṇṇumarapiṇ ēṇōrpakkam A sub-situation under the PURAM theme VĀKAITṬIṆAI the six vocations of the others

(the peasants and the merchants): peasants-farming, protecting the related ones, hospitality, rearing the bull, worship and non-vedic learning, and merchants - learning, performing sacrifices, gifting, farming, trade, and rearing cows.

irumaikkaruttunilai Dualistic idealism.

irumainilai Dualism. A kind of division or contradiction between laws or principles, yet the term also contains the idea that the contradictions are reconcilable.

irumaiyiyarkai (Also VIRAVIYALPIRAPORUḷ VAIPPU) A figure of speech and ■ sub-class of PIRAPORUḷVAIPPAṇI in which both the natural characteristic and the one contrary to the nature of an object are correlated with those of another object in relation to both these characteristics.

iruvakaippirivu An AKAM concept: two kinds of separation of the hero, viz., (i) separation from the heroine and (ii) separation along with the heroine from the kin.

iruvakaiviṭai A sub-situation under the PURAM theme PĀTĀṆṬIṆAI the recipient of the gifts either taking leave of the patron or the patron bidding him off.

iruvayinottal A sub-situation under the AKAM theme IYARKAIPPUNARCCI the hero's love for the heroine after union remaining as it did before the union.

iruvār talaivar taputippakkam (Also IRUVARUNTAṬUNILAI) A sub-situation under the PURAM theme TUMPAITṬIṆAI death of both the besieged and the besieging kings.

iruvār nīṇaivum oruvaliyuṇṭartal A sub-situation under the AKAM theme KURAIYURA UṆṬARTAL the confidante gaining ■ firm understanding of the mutuality of love between the hero and the heroine.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
■ ā ī ī u ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

iruvar mārukōl orutalaṭṭuṇṇivu Vide MATAM 2.

iruvaruntapuniṭai Vide IRUVAR TALAIVAR TAPUTTPAKKAM.

iruvarum ulṭaṭi avan varavunṭarṭal A sub-situation under the AKAM theme PĀNKI MATIYUṬAṆPĀṬU: the confidante inferring the union between the hero and the heroine when the hero approaches them.

iruvikaṭṭam Two kinds of agreement : [repetition of one (second) letter in the first two lines and of another in the last two lines]. Cf. ORUVIKAṬṬAM.

iruviṇai Two classes of moral actions, good and evil.

iruviṇaiyoppu State of the soul in which it takes an attitude of perfect equanimity towards meritorious or sinful deeds.

irauttiram Vide IRACAM.

ilporuḷuvamai Vide APŪTAVUVAMAI.

illatanapāvam Total negation, as in 'there is no lie in the mouths of great ones'.

illatu kāyṭal A MEYPPĀṬU pertaining to the undistressed state (leading to marital love): the heroine being angry at the fault not found in the hero.

illavai nakutal A sub-situation under the AKAPPUṬAM theme PERUNṬIṆAI: the heroine provoking the hero to laughter through words representing unreal things.

illaraveḷḷai A verse genre: poem on the excellence of domestic life comprising nine verses of the VENPĀ metre marked by verse rhythm (VANṆAM).

illāṇmullai A PUṬAM sub-situation: as the woman lives adoring her husband, the household being in abiding glory.

illurāi teyvam The deity of the house.

ilvayir cerittamai iyampal (ceppal) A sub-situation under the AKAM theme ARAṬṬOTU-NIRRAL: the heroine telling her confidante of her having been restrained within the house.

ilvaliyuṇṭṭal A MEYPPĀṬU pertaining to the third phase of pre-marital love; (heroine's) pretence of resisting union.

ilvalakku Vide PIRAMĀṆA APĀCAM.

ilvāḷkkai (Also MAṆAṆCIRAPPURAITṬAL) A sub-phase of KAPPU: the marital life of the hero and the heroine, and the attendant domestic felicities.

ilakkaṇappōli Vide IYALPUVALAKKU.

ilakkaṇam Vide ARUPATTUNĀṆKU KALAIKAL.

ilakkaṇamuṭaiyatu Vide IYALPUVALAKKU.

ilakkaṇai Secondary significative capacity of a word, of three kinds, viz., VIṬṬA ILAKKAṆAI (a word being used in its secondary sense, its primary sense having been lost), VIṬṬA ILAKKAṆAI (the primary sense being retained along with the secondary sense), and VIṬṬUM VIṬṬA ILAKKAṆAI (the primary sense partly discarded and partly retained).

ilakkiya āraṇycci Literary studies, literary research.

ilakkiya iyakkam Literary movement.

ilakkiya utti Literary technique.

ilakkiyak koḷḷai Literary theory.

ilakkiyat taṇṇavarālāru Literary biography.

ilakkiyat tiruṭṭu Plagiarism. The wrongful appropriation and publication as one's own. It is the lifting, fliching or pirating of other people's works.

ilakkiyat tiraṇāyvu Literary criticism. See TIRAṆĀYVU.

ilakkiya nīti Poetic justice.

ilakkiyappāṅku Literariness, that which makes a given work a literary work. Specifically, it is the foregrounding of language (MUNNĪLAIPPAṬṬAL), the effect of which is the temporary separation or "estrangement" of the reader not only from the familiar language of everyday discourse (KARUTTĀṬAL) but also from the world as we ordinarily perceive it.

ilakkiyap pirappuravu Literary genetics.

ilakkiyam Literature.

ilakkiya matippīṭu Literary evaluation.

ilakkiya meymai Poetic truth.

ilakkiya varalāru Literary history.

ilakari A verse genre: poem on the beauties of ■ goddess composed in verses of choice rhetorical flourishes.

ilakimā Vide AṬṬAMĀCITTĪ.

ilakuviyākkiyāṇam (Also CIRURAI) Short, simple commentary.

ilaṭcumi vilācam A verse genre: poem on the theme of Lord Tirumāl and His consort Ilaṭcumi conducting the marriage of a woman.

ilatai Vide KURIPPICAI.

ilampakam Section in an epic.

ilāli (lālī) A verse genre: song consisting of eulogies, compliments, congratulations, etc., sung at weddings, both human and divine, and other auspicious occasions, every line ending in *lālī*.

ilāvaṇi (Also ULĀVAṇI) A folk genre of Marāṭṭi origin: poem of argumentation on stage on whether Kāmaṇ (Indian God of Love) had been burnt or not.

ilikitam Vide ARUPATTUNĀṆKU KALAĪKAL.

ilēcavaṇi (Also VAṆCA NAVIṬCIYAṆI) 1. A figure of speech in which the natural outward expression of a certain real emotion in one's mind is deliberately attributed to quite a different cause or purpose in order to conceal the emotion altogether. 2. A figure of speech in which something is praised under the veil of censure, and something is deprecated under the veil of praise.

ivulimaravar Vide ENPĒRĀYAM.

ilavu One of the sources of the MEYPPĀṬU ALUKAI (weeping): loss of valued things or kinsmen.

ilippuccuvaiyaṇi Vide IRATAVAṆI.

ilivu (Also ILIVU) One of the sources of the MEYPPĀṬU ALUKAI (weeping): sense of inferiority.

ilivucirappummai The particle *um* expressing marked inferiority.

ilivuyarvup pukaḷcci uvamai A figure of speech and a sub-class of UVAMAI: simile in which the subject of comparison is exalted through a lofty character of a lowly object. e.g. the lynch pin supporting a mighty car being compared to the size (smallness) of people who carry great worth in themselves.

ilaipu One of the eight VAṆAPPU (aspects of elegance in poetic composition): easy flowing style of writing consisting of choice diction in which long vowels, soft consonants and the liquids *l* and *ḷ* are prominent, and hard consonants are avoided, a CEYVULURUPPU.

ilaiporu! Motif, a unifying element - a type of incident, device, or formula - which recurs frequently in literature. It can be a recurrent image, symbol, theme, character

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங் ச் ஞ் ட ண் த் ந் ப் ம் ய் ர் வ் ழ் ள் ற் ண்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṛ

type, subject, or narrative detail. Cf. **ATIK-KARUTTU** and **MARU URU**.

iḷaivamaiti Texture, ■ term referring to the surface elements of ■ poem (imagery, metre, rhyme, etc.) apart from its basic structure, argument or meaning.

iḷamai One of the sources of the **MEYPPĀTU NAKAI** (laughter): youthfulness.

iḷamaikūri maḷuttal A sub-situation under the **AKAM** theme **CĒTPATAI**: The confidante impressing on the hero that the heroine is too young for love.

iḷamaittaṅmaikku uḷammelintu iraṅkal (Also **PARUVAM NIṆAINTU KAVARAL**) A sub-situation under the **AKAM** theme **KARPOṬU-PUNARNTAKAVVAI**: the mother feeling concerned about the tender youthfulness of her daughter (the heroine) who has eloped with the hero through the wilderness.

iḷamaifirtiram Vide **PERUNTIṆAL**.

iḷavēṇilkaṇṭu iṇṇaleiytal A sub-situation under the **AKAM** theme **VĒNTARKURRULIP-PIRIVU**: the heroine grieving at the advent of the early hot season.

iḷavēṇirkālam Vide **MUTARPORUL**.

iḷavēṇiparuvāṇkaṇṭu varuntiya talai-makalait tōliyaṅruvittal (Also **TALAIYAIT TŌLI ARRUVITTAL** and **TŌLI ARRUVITTAL**) A sub-situation under the **AKAM** theme **PORULVAYIRPIRIVU**: the confidante comforting the heroine who is distressed at the hero not returning during the early hot season from his mission of earning wealth.

iḷi The fifth tone of the gamut, one of **ĒLICAL**.

iḷivaral One of the eight principal **MEYPPĀTU-S**: the emotion of disgust.

iḷivu Vide **ILIVU**.

iḷaiyar eṭirkōṭal A sub-situation under the **AKAM** theme **PORULVAYIRPIRIVU**: the attendants gathering to welcome the hero who returns after earning wealth.

irkoṇṭu pukutal A **PURAM** sub-situation: raising a temple for the memorial stone of ■ dead warrior and consecrating it.

irkōṇṭekal (Also **PĀNKI TALAIMAKALAI IRKOṇṬU AKARAL**) A sub-situation under the **AKAM** theme **IRAVUKKURU**: the confidante taking the heroine home (after the heroine's union with the hero during night tryst).

irceṇṇippu (Also **CEṇṇIPPU**) An **AKAM** concept to restrain the heroine within the parental house in view of her adolescence, and thus indirectly impede her meeting the hero.

irceṇṇivarivittu varaivukaṭātal A sub-situation under the **AKAM** theme **PĀNKIYIR-KŪṬṬAM**: the confidante urging the hero for an early marriage telling him of the danger of the heroine being restrained within the house.

irparattai An **AKAM** concept: mistress.

irantatu kāttal Vide **UTTI**.

irantatu vilakkal Vide **UTTI**.

irantaviṇai vilakku A figure of speech in which a statement is heightened by the suggestion of an apparent contradiction, as arising in the past. Also see **TAṬAIMOLIVANI**.

irantupāṭṭuvamaiyāṇantam A fault in rhetorical representation: comparing the hero of ■ poem with something that is withering, fading, perishing, etc. e.g. the complexion (of the hero) resembling the setting sun.

irantupāṭṭuraittal A sub-situation under the **AKAM** theme **UṬAṆPŌKKU**: ■ the hero hesitates to go in for elopement fearing that the

wilderness may prove to be too unbearable for the heroine to tread, the confidante telling him that his separation will be much more unbearable, even death-like.

īrappaviḷinta āṇantavuvamai One of the **ĀNANTAVUVMAI** (defects in poetic composition) comparison wherein a person of exalted status is degraded.

īrappavuyarnta āṇantavuvamai One of the **ĀNANTAVUVMAI** (defects in poetic composition) comparison wherein a lowly person is improperly exalted.

īrappuppāṭal (Also **OPPĀRI** and **CĀVUPPĀṬAL**) A folk genre: song of lamentation by women on a deceased person.

īrutinilaiyaḷapeṭai Agreement of elongation of the final letters of feet, a miscellaneous **ĀḷAPEṬAI** kind.

īrutinilaiyoṛṛaḷapeṭai Agreement of consonantal elongations of final letters of feet, a miscellaneous **ĀḷAPEṬAI** kind.

īrutiviḷakku Vide **TIVAKAṆḶ**.

īrutivīlcci Catastrophe, the culmination of a play's falling action, which in turn follows the climax or the crisis (**UCCAM**) of a drama. While **dénouement** is the term used for nontragic dramas, catastrophe usually goes with tragedies. It often involves the death of the hero but some other tragic outcome may also occur instead.

īrai One of the sources of the **MEYPPĀṬU** (fear) **ACCAM**: king, teacher and father.

īraicci 1. Distinctive features of each of the **AINTIṆAI** relating to the five tracts of land.
2. Suggestive meaning conveyed by reference to the distinctive features of the given tract of land. It is the meaning drawn, derived, extracted from the nature

imagery, the imagery of the flora and fauna characteristic of the given **TIṆAI**. An example:

O my maid!
In the path he traverses
The elephant with a large trunk
Peels in love
The tender branches of the yām tree
To appease the hunger of its mate.

(*kuṛuntokai*: 37)

The suggestion is that such spectacles of love in nature might act as a goad on the hero, make him ponder the plight of the lone-some heroine and ensure his quick return. Along with **UḷḷURAI**, **IRAICCI** is a powerful thematic operator in the **AKAM** poetry. The subtle differences between the two are: (i) The latter draws on the imagery of the given **TIṆAI** landscape, while the former extends to all **KARUPPORUḷ**, except gods; (ii) the meaning of **UḷḷURAI** is intrinsic to the image, and that of **IRAICCI** lies outside, beyond the word, beyond the setting; (iii) **UḷḷURAI** consciously imparts human significance into the nature imagery, while **IRAICCI** evokes human significance through the imagery.

īraiccipporuḷ/īraiccipporuḷaṇi Vide **IRAICCI** 2.

īraiñṇam Theosophy.

īraimakaḷ āṭiṭamnōkki aḷital/īraimakaḷ āṭiṭam nōkki aḷuṅkaḷ A sub-situation under the **AKAM** theme **PAKARKURU IṬAIYITTU**: the heroine keeping herself off from play in anguish.

īraimakaḷ īraivaṇaiḱ kuṛivaraḷ vilakkaḷ (Also **UTTAMAMAKAḶIRĪVAṆAIḶ KUṚIVARAḶ VILAKKĀḶ**) A sub-situation under the **AKAM** theme **IRAVUKKURU**: the heroine after union keeping the hero off from night trysts in future.

iraimakaḷ maruttal A sub-situation under the AKAM theme VARAIVITAIVAATTUP PORUL-VAYIRPITAL: as the confidante asserts that it is the pseudo-rainy season, the heroine disagreeing with her.

iraimakaṇ purattoḷukku iraimakaḷ unarttal A sub-situation under the AKAM theme PARATTAIYIRPIRVU: the heroine informing the confidante of the delinquent moral behaviour of the hero.

irai maruppuk koḷkai Atheism.

iraiyaṇi A figure of speech, comprising two sub-classes, viz., MARAIPIRAI (the answer to ■ question having ■ single idea implied in it) and VIYAPPIRAI (the answer to a question being that question itself, and there being a common answer to several questions).

iraiyōṇ itattetiṇṇaṭṭal (Also IRAIYŌṆ IRAIYIAIK KURIYIṬATTU ETIRPPAṬṬAL, IRAIVI IRAIYŌṆIṬATTU ETIRPPAṬṬAL, and UVANT-URAITTAL) A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: the hero meeting the heroine at the place of tryst.

iraiyōṇ iruḱkurivēṇṭal Vide IRUVUKKURI Vēṇṭal.

iraiyōṇ iraiṇi taṇmaiyiyampal A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: the hero telling the confidante of the identity of the woman he has fallen for (the heroine).

iraiyōṇ iraiyiaik kuriyiṭattu etirppaṭṭal Vide IRAIYŌṆ IṬATTETIRPPAṬṬAL.

iraiyōṇ neriyinatu eḷimai kūral (Also TALAIVAN NERIYINATU EḷIMAI KŪRAL) A sub-situation under the AKAM theme IRUVUK-KURI: (the confidante speaking of the hardships of the tract at night), the hero telling the confidante that the journey at night would be easy.

iraivara uraittal A sub-situation under the AKAM theme VARAITAL: the kin of the heroine sending for the hero to get the hand of the heroine in marriage.

iraivaravu uraittal (Also IRAIVIKKU IRAIVAN VARAVU AḠIVURUṬṬAL and VARAVUNARNTU URAITTAL) A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: the confidante announcing the hero's arrival at the trysting place to the heroine.

iravaṇ taṇakkuk kuṇinēr pāṇki iraiṇiku avan kuṇai unarttal (Also PĀNKI IRAIVIKKU AVAN KUṆAI UNARTTAL and TŌḷI KIḶAVŌṆ, TUYARNILAI KIḶATTAL) A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: the confidante, as she has come around to help the hero have union with the heroine, conveying to the heroine the overtures of union of the hero.

iravaṇmēl pāṇki kuṇi pīḷaippu ēṇṇal A sub-situation under the AKAM theme IRUVUKKURI IṬAIYIṬU: the confidante holding the hero responsible for the heroine having been misled by a sign casually happening, and her not meeting the hero at the trysting place by night.

iravaṇai nakutal A phase of the sub-situation IRUVARUM ULVAḶI AVAN VARA UNARTAL under the AKAM theme PĀNKI MATTYUṬAṆPĀṬU: the hero leaving them off, the confidante making fun of the hero to the heroine.

iravaṇaip pāṇki kuṇivaral vilakkal A sub-situation under the AKAM theme PAKARKURI IṬAIYIṬU: the confidante keeping off the hero from day-trysts.

iraiṇi ariyālpōṇru kuriyāḷ kūral A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: (the confidante having conveyed to the heroine the overtures of union by

the hero) the heroine pretending as if he were unknown to her, and talking of something else as if she were unconcerned about the hero's overtures.

īraivi īraiyoṇ tannai nontu iyaṟpaṭa moḷital (Also TALAIMAKAḶ IYAṚPAṬA MOḶITAL and TALAIVI TALAIVAṆAI NONTU IYAṚPAṬA MOḶITAL) A sub-situation under the AKAM theme VARAITAL VĒṬKAI: (the confidante reproaching the hero) the heroine though in anguish expiating the hero's good qualities.

īraivi īraiyoṇiṭattu etirppaṭatal Vide IṚAIYŌN IṬATTU ETIRPPAṬATAL.

īraivikku ikuḷai īraivara uṇarttal A sub-situation under the AKAM theme IRAVUKKURĪYṬAIYṬU: the confidante informing the heroine of the arrival of the hero.

īraivikku īraiyoṇkuraḷ aṟivuruttal Vide IRAVUKKURĪ ĒRPITTAL.

īraivikku īraivaṇ varavu aṟivuruttal Vide IṚAIVARAVU URAITTAL.

īraivi kaiyuraḷ ēṟramai pāṅki īraivaṟku uṇarttal (Also TALAIVRUPPURAITTAL) A sub-situation under the AKAM theme PĀṆKIYĪR KŪṬṬAM: the confidante informing the hero of the acceptance of his love-token (a bunch of leaves) by the heroine.

īraivi talaivaṇ ikantamai iyampal (Also TALAIMAKAṆ IKANTAMAI IYAMPAL) A sub-situation under the AKAM theme AṚATTOṬU NIṚṚAL: the heroine telling her confidante of the hero having parted from her.

īraivimēl īraivaṇ kuṟipīlaippu ēṟral A sub-situation under the AKAM theme IRAVUKKURĪ IṬAIYṬU: the hero holding the heroine responsible for her having been misled by ■ sign casually happening and for her not meeting him at the trysting place by night.

īraiviyaṇ tanmai iyampal A sub-situation under the AKAM theme PĀṆKIYĪR KŪṬṬAM: the confidante enquiring of the hero about the identity of the woman he loves, the hero enumerating the features of the heroine.

īraiviyaḷ ilvayaṇ viṭuttal Vide AṆ IṚAIVIYAI ILVAYIN VIṬUTTAL.

īraiviyaḷ īraivaṇ vantetirppaṭatal (Also TAḶARVAKAṆṚURAITTAL 2, and VAṆṬURAI TĀRŌN VANTETIRPPAṬATAL) A sub-situation under the AKAM theme IRAVUKKURĪ: the hero meeting the heroine at the place of night tryst.

īraiviyaḷ eytip pāṅki kaiyuraḷ kāṭṭal A sub-situation under the AKAM theme IRAVUKKURĪ: the confidante (after the heroine's union with the hero) returning to the heroine and showing her the bunch of tender leaves (which she says she has gone away for collecting).

īraiviyaik kāṇṭal (Also KUṚIVALIḶ KĀṆṬAL) A sub-situation under the AKAM theme PĀṆKAR KŪṬṬAM: the confidant going to the trysting place and having a look at the heroine.

īraiviyaik kuṟivaral vilakkal (Also IṚAIVIYAI P PĀṆKI KUṚIVARAL VILAKKAL) A sub-situation under the AKAM theme PAKAR KURĪYṬAIYṬU: the confidante keeping off the heroine from day-trysts.

īraiviyaip pāṅki kuṟivaral vilakkal Vide IṚAIVIYAIK KUṚIVARAL VILAKKAL.

īṅkalai (Also KAVIṅKALAI, and NUṆKALAI) Fine arts.

īṅkavi Vide KAVI.

īṅcolluvamai Vide ICAIYUVAMAI.

īṅpakkōṭpāṭu Hedonism. The doctrine that personal pleasure is the sole or the chief good.

inṭattai veruttal One of the MEYPPĀṬU-s pertaining to PERUNṬINAI (excessive love), lying outside the eight principal MEYPPĀṬU-s.

inṭam 1. Vide VAITARUPPANEṬI. 2. Vide URUTIPPORUḷ.

inṭamaṭal (Also MAṬAL and VAḷAMAṬAL) A verse genre: poem exclusively on the theme of sexual love (the hero riding the palmyra horse to achieve his love) composed in KALIVENPĀ metre without the detached foot, with the name of the hero formed by the concatenation in which the second letters of the lines of the verse agree.

inṭavaṇi A figure of speech which describes the effortless realization of one's wish, an action yielding more than what is intended, and the fruition of an action being realized even at the time of seeking the ways and means of accomplishing it. Cf. TUNṬAVANI.

inṭavēṭkaik kōṭpāṭu Pleasure principle, which *id* (NAṆAVILI MAṆAM) the unconscious part of the psyche is after.

inṭiyal icai nāṭakam Musical comedy.

inṭiyal nāṭakam Comedy.

inṭural A MEYPPĀṬU other than the principal eight: experience of delight.

inṭmai Absence. The idea (by Jacques Derrida) that meaning of a work of art arises in the absence of any authority guaranteeing the correctness of any one interpretation.

inṭmai navirciyaṇi (Also VINÖṬṬIYAṆI) A figure of speech in which it is stated that the absence of ■ thing may result in excellence or degradation therein.

inṭmayatapāvam Vide APĀVA ĒTU.

inṭriyamaiyāmai kūral A sub-situation under the AKAM theme PĀNKAṚKŪṬṬAM: the hero

after union speaking of his inability to hold himself away from the heroine.

inṭakaraṇital A sub-situation under the AKAM theme VARAITAL: the town being decorated for the marriage of the hero and the heroine.

inṭattallatu ituveṇa mōḷital Vide UTTI.

inṭalecytal A sub-situation under the AKAM theme VARAIPORUṬPIRITAL: as the Vēlaṇ is summoned for exorcising the heroine, the latter being afflicted by love-sickness.

inṭaṇeṇṭu iraṇkiya maṇṇai (Also MANṆAIKKĀṆCI) A PUṬAM sub-situation: theme describing the excellence of the qualities of a deceased person, and mourning his loss.

inṭicaip Vide VAITARUPPANEṬI.

inṭicaiyalapetai Vide ALAPETAITTOTAI.

inṭicaic cintiyal veṇpā A CINTIYAL VEṆPĀ verse marked by the characteristics of INṆICAI VEṆPĀ, but of three lines.

inṭicaittokai A verse genre: poem of seventy or ninety verses in the INṆICAI VEṆPĀ metre.

inṭicaip pakroṭai veṇpā PAKROṬAI VEṆPĀ marked by the metrical characteristics of INṆICAI VEṆPĀ.

inṭicai mūvaṭimukkāl (Also INṆICAI VEṆPĀ and INṆICAI VELLAI) A kind of VEṆPĀ of four lines without the detached foot, marked by either ORU VIKARPAM (agreement of second-letter throughout the verse), or IRU VIKARPAM (two kinds of agreement - the repetition of one letter in the first two lines and of another in the last two lines) or PALAVIKARPAM (a verse having two or more kinds of agreement of second letters), or With ■ detached foot in the second line marked by MŪNRU VIKARPAM

அ ஆ இ ஈ உ ஊ ஏ ஐ ஓ ஒ ஊ ஃ க ங ச ஞ ட ண் த ந ப ம ய ர ல வ ழ ள ற ன
■ ā ī ū ē ai o ō au k k ṇ c ṇ ṭ ṇ t ■ p m y r l v l l r ṇ

(agreement of two letters only in the first two lines), or With ■ detached foot in the third line marked by IRU VIKARPAM, or

Marked by ORŪT TOTAI (agreement of sound features within the first and fourth feet in ■ line, or

Marked by any deviation from the structure of NĒRICAI VENPĀ.

innicaivenpā / innicaiveḷḷai Vide INNICAI MŪVAṬMUKKĀL.

inniyal kuralaṭi vañcippā / inniyal cintati vañcippā Vide VAÑCIPPĀ.

inniyal vañcippā Vide VAÑCIPPĀ.

inniyalāciriya AKAVAI metre not interspersed with metres of other verse kinds.

innōcai Euphony, the opposite of cacophony (PORUNTĀVŌCAI). Meaning pleasing harmonious sounds, it refers to the inherent musicality in the sounds of ■ poem by which the poem is invested with a pleasurable impression.

inakkulū Tribe; clan.

inakkulū niṇaivu Racial memory, ■ part of the collective unconscious universally shared by people across cultures. See YAŊKIYAT TIRAṆĀYVU.

inakkuraḷ venpā A KURĀLVENPĀ verse type where there is ■ positional agreement of sound features of ETUKAI, MŌNAI, MURAN ALAPETAḷ and IYAIPU.

inamarapu Ethnography.

inamōṇai (Also VARUKKAMŌṇAI) Consonantal alliteration in which the sounds of a class or group are repeated instead of the same sound, being of three kinds, viz., VALLINAMŌṇAI (alliteration of hard consonants), MELLINAMŌṇAI (alliteration of nasal consonants), and IṬAIYINAMŌṇAI (alliteration of medial consonants), ■

miscellaneous auxiliary kind of MŌNAITOTAI.

inavetukai Agreement of the second letters of the first two feet of ■ line, being of three kinds, viz., VALLINAVETUKAI (agreement of the hard consonants), MELLINAVETUKAI (agreement of the nasal consonants), and IṬAIYINAVETUKAI (agreement of the medial consonants), ■ miscellaneous auxiliary kind of ETUKAITTOTAI.

inaveḷuttuppāṭṭu (Also ŌRINAP PĀṬṬU) A kind of CITTRAKKAVI verse which exclusively consists in one of the three classes of consonants, viz., hard consonants, nasal consonants and medial consonants.

inṅku itu eṇṇeṇap pāṅki viṇātal A sub-situation under the AKAM theme PARATTAYIRPIRVU: as the heroine languishes alone with the hero having gone seeking prostitutes, the confidante enquiring of her state.

īcatuvam Vide AṬṬAMĀCITTI.

īcuvara avikāravāta caivam An intrinsic CAIVAM sect which holds that the five sense organs will not function without the aid of the soul; but it denies that the soul is fully dependent upon the Grace of Civaṇ.

ītipas vēṇavā Oedipus complex. A psychoanalytic term used by Sigmund Freud (drawing on the Greek Oedipus myth dramatized in Sophocles's play *Oedipus Rex*) to describe the sexual desire that a young boy (typically aged three to six) feels for his mother, and the rivalry and hostility the child correspondingly feels toward his father. This sense of competition is so intense that the child may fantasize about ways in which the father might be removed from the family so that the child can become the focal

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங் ச் ஞ் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
 ■ ā ī ū ē ē ai o ō au k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

point of his mother's attention and affection.

Freud viewed the manifestation of this complex as ■ universal, normal experience. He argued that all children, female as well as male, experience sexual desire for the parent of the opposite sex. Since Freud, the term *Electra Complex* has replaced what Freud referred to as the "Female Oedipus Complex", the situation in which a girl feels desire for her father. It refers to the *Electra* myth, the source of *Electra* plays by Aeschylus, Euripides and Sophocles.

īṭu (Also MUPPATTĀĒYIRAPPATTI) Name of a commentary by Nampillai on the *tiruvāymōḷi*, consisting of 36,000 *granthas* (KIRANTAM I) in the MAṆIPPIRAVĀLAM style.

īraṭi mukkāl (Also CINTIYAL VENPĀ) One of the kinds of VENPĀ metre, of three lines, marked by the other general metrical characteristics of the VENPĀ metre. It is of two sub-types, viz., NĒRICAIC CINTIYAL VENPĀ and INṆICAIC CINTIYAL VENPĀ.

īraṭi varukkam Name given to ■ verse of two lines in which the first and the middle letters of each are the same.

īraṭi venpā (Also ŌRAṬIMUKKĀL, KURĀṬPĀ and KURĀḻVENPĀ) Distich of VENPĀ metre, the first line consisting of four and the second of three feet.

īramiḷ kūrṇam eṇṇu alar nāṇal A MEYPPĀṬU pertaining to the fourth phase of pre-marital love: the heroine (after the union) wearing ■ sense of shame on hearing the unkind words of the neighbourhood about their love and the attendant public scandal.

īroṇṇuvāram A musical composition sung with double beat.

īrracai Expletive at the end of ■ line or sentence in a verse or at the end of a word.

īrreḷuttukkavi collal Exhibition of one's memory in which after one has recited ■ verse, another must recite ■ verse beginning with the last letter of that very verse or the letter next to it.

īṇrāṭkuc cāṇṇōr molital (also NARRĀYKKU ANTAṆAR MOLITAL) A sub-situation under the AKAM theme UṬANPÖKKU ITAIYITU: the brahmins informing the mother of her daughter (heroine) leaving with the hero her place of birth.

ukalakam Vide KUḻAKAM.

uccam Climax, the point of greatest tension or emotional intensity in the plot of a narrative. It follows the rising action and precedes the following action. Cf. CIKKAL MUTIRVU.

uccāṇam Vide ARUPATTUNĀṆKU KALAİKAL.

uṭkoṇṭu viṇātal (Also KĪḻAVŌṆ AVAḻNĀṬṬU ANIYIYAL VIṇĀTAL, and TALAIVAṆ AVAḻNĀṬṬU ANIYIYAL VIṇĀTAL) A sub-situation under the AKAM theme IRUVUKKUR: the hero (having understood the intention behind the confidante's asking about the ways of his townsfolk) enquiring of the heroine's confidante the details of the townsfolk of the heroine's town.

uṭkoḷa viṇātal (Also PĀNKI AVAṆNĀṬṬU ANIYIYAL VIṇĀTAL) A sub-situation under the AKAM theme IRUVUKKUR: the confidante enquiring the hero of the ways peculiar to his townsfolk (with ■ view to getting him confirm to the ways of the heroine's townsfolk).

of a specific reference to ■ distinctive feature of ■ given tract of land: e.g. The confidante of the heroine suggests to the hero that he can choose some other spots for rendezvous with the heroine than the *puṇṇai* tree which says is like ■ sister for the heroine because it has been nurtured by her mother. By this, she implies that their union would be revealed to the heroines mother; she also implies that he should go in for marriage ending such meetings (*naṟṟiṇai* 172).

uṭaipeyarttuṭṭal A MEYPPĀṬU pertaining to the second phase of pre-marital love: (the heroine) making changes in dressing.

uṭaimai A MEYPPĀṬU other than the principal eight: possession.

uṇṭāṭṭu A sub-situation under the PURAM theme VETČITTINAI: feasting and dancing of warriors after victory, as of the seizure of cow, etc.

uṇṭikāṇṭal A sub-situation under the AKAM theme PĀNKIMATIYUṬAMPĀṬU: the confidante noticing that the heroine takes a reduced quantity of food.

uṇṭipporuttam Vide CEYUṬPORUTTAM.

uṇṭiyirkuṟaital A MEYPPĀṬU pertaining to PERUNTINAI (abnormal love): the heroine going in for lesser food.

uṇṭuraiyaṇāṅku Malignant goddess presiding over springs or streams from which fountain or ghat people take their drinking water.

uṇmaikūri varaivukaṭāṭal (Also ULLATUKŪRI VARAIVUKAṬĀṬAL) A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: the hero having spoken of the higher attainments of the heroine, the confidante impressing ■ ■ ■

him the real standing of the heroine and urging him to go in for marriage with her.

uṇmai ceppal An approach to ARATTOṬU NIRRAL: the confidante of the heroine affirming that her revelation is the plain truth.

uṇmaiuvamai A figure of speech and ■ subclass of UVAMAI: simile in which the standard of comparison is rejected in favour of the subject itself, e.g. It is not lotus but face; it is not beetle but black eyes; it is not creeper but the woman of my heart.

uṇarcciceppam Catharsis, the purgation of the guilt attached to the hero's tragic act through the demonstration that the hero performed this act without knowledge of its nature. It may also be the ■■■ of release from tension the audience experience.

uṇarccippiḷaivātam Affective fallacy, the error of evaluating a poem by its effect on the readers.

uṇarccimuṇaiṭṭu nāṭakam Melodrama. Originally a musical play, it is now a kind of sensational entertainment, marked by improbable plot twists, malevolent intrigue, and stock characters, that provoke stock responses of anger and compassion from the audience.

uṇarccivali āraycci Impressionistic criticism. It attempts to represent in words the felt qualities of a particular work and to express the attitudes and feelingful responses which the work directly evokes from the critic as an individual.

uṇarcci vēkam Tempo.

uṇarntatai uṇarttal Vide PIRAMĀṆA ĀPĀCAM.

uṇarntarimoli Emotive language.

uṇarvu 1. An AKAM concept: resolution of the love-quarrel. 2. Poetic sensibility. See UṆARVUMAIYA ILAKKIYAM.

uṇarvukkūṭṭu Unification of sensibility. A thought turned into ■ poetic experience modifying the poet's sensibility (T.S. Eliot).

uṇarvunilaiyorumai Unified sensibility.

uṇarvuppirinilai Dissociation of sensibility. The poet not 'feeling' his thoughts, not turning them into poetic emotions (T.S. Eliot).

uṇarvumaiya ilakkiyam Literature of sensibility (sentimental drama/novel). A type that emphasizes the importance of good conduct and rewards for adhering to moral standards. It exalts emotion without establishing adequate motivation for it. The sentimental comedy or novel plays excessively and unconvincingly on the audience's emotions of pity and sympathy.

uṇāpporuttam Vide CEYUṬPORUTTAM.

uttama maḱāḱir iṛaiṇaṇaiḱ kuṛivaral vilakkal
Vide IṚAIMAKAḶ IṚAIṇAṇAIḶ KUṚIVARAL VILAKKAL.

uttaracaivam Caiva Cittāntam philosophy regarded as superior to other tantric creeds.

uttaramaṭaṇkal Submarine fire.

Cf. VAṬAVĀMUKĀKKIṆ.

utti (Also TANTIRAVUTTI) Literary devices (codified in *tolkāppiyam* and *naṇṇūl*) employed in a standard work in tune with the rules of exegesis, which are: NUTALIYATU AṚITAL or NUTALIPPUKUTAL (stating one's theme before dealing with it in detail), ATIKĀRAMURAI or ŌTTUMURAI-VAIPPU (placing the chapters/divisions of ■ text in a logical order or in relation to one another),

TOKUTTUKKŪRAL or TOKUTTUCCUṬṬAL (summarizing, abridge-ment), VAKUTTUKKĀṬṬAL or VAKUTTU MEYNNIṬṬAL (detailed exposition of what has been briefly stated), MUṬITTUK-KĀṬṬAL or MOḶINTA PORUḶŌTU ONṚAVAITTAL (conforming to the conclusions or the norms of the ancient authorities), MOḶIYĀTATANAI MUṬIṆṆI MUṬITTAL or URAIYIṚKŌṬAL (an exegesis which permits of additions being made to the subject matter of ■ text by the commentator in the course of his exposition), MUṬIVITAM-KŪRAL (giving particular reference to the rule followed in the context) TĀNEṬUTTUMOḶITAL (citation from ancient authors), VĀRĀTATANĀL VANTATU MUṬITTAL (exegetic statement of what has not been expressed earlier in the general statement), PIṚAṆKŌḶ KŪRAL (quoting the views of others), CORPORUḶVIRITTAL (elaborating the semantic significance of a word in a treatise), TOTARCOL PUṆARTTAL (sequencing of sentences which are related to each other), IṚAṬṬURAMOḶITAL or NĀPAKAṆKŪRAL (making ■ statement which is capable of being interpreted in two ways), ĒTUVIṆ MUṬITTAL (subsequent logical exposition of that which had not been made quite clear earlier), OPPAKKŪRAL or OPPINMUṬITTAL (application of a rule appertaining to one thing to other things also of ■ similar character), MĀṬṬERINTOLUKAL (application of the principle of one CŪTTIRAM to another when their subjects are similar), IṚANTATU KĀTTAL (presenting now what has not been formulated in the preceding verses), IṚANTATUVILAKKAL (rejection of an obsolete expression or usage), ETIRATU PŌṚRAL (adoption of modern usage acc. to *naṇṇūl*, and anticipating in the given CŪTTIRAM the idea that is to be treated in the following

views of others), ARYĀTUṬAṆPAṬAL (one going with the views of others which one is ignorant of), PORUṬĀIYITṬAL (bringing in new ideas or concepts to intersperse in the treatment of ■ homogeneous idea or concept), ETIRPORUṬAṆARTTAL (evolving norms and conventions for future), TANTU PUṆARNTU URAITṬAL (bringing ■ term from the preceding or following verse to bear on the middle verse) and UYTṬUKKOṆṬU UṆARTAL (examining that meaning of a text which is more appropriate or more relevant than the explicitly stated).

uttimarūtalai One of the defects in versification.

uttiyāpaṇam A verse genre: poem on the hero arriving at the flower grove, the heroine standing aside in passion for him, their coming together, and their joyous union.

utaviṅku ēkal tālaviṅ paṅkikku uṇarttal A sub-situation under the AKAM theme TUṆAI VAYIRPIRIVU: the hero informing the confidante of his resolve to part from the heroine for helping the king, his friend, facing hostilities from the enemy.

utāttavaṇi (Also UTĀRATAIYAṆI and VĪRUKŌLAṆI) A figure of speech in which either the abundance of wealth or the greatness of thought is expressed.

utāraṇam 1. Vide ANUMĀNAVURUPPU. 2. (Also ETṬUTṬUKKĀṬṬU) Illustration, example.

utāratāi Vide VAITARUPPANERĪ.

utāratāiyaṇi Vide UTĀTTAVAṆI.

utāram Vide VAITARUPPANERĪ.

unti / untī parattal A game in which girls lift their hands, and standing on toes spin round and sing. Two lines are uttered by one girl and the third is supplied by another girl.

untiyār A verse genre in KALITṬĀLICALI metre using the convention of the game UNTI.

upacāra vaḷakku Figurative application of the attribute of one object to another; secondary meaning.

upanayam Vide ANUMĀNA URUPPU.

upamāṇam (Also UVAMĀNAM) An object to which something is compared, standard of comparison, vehicle.

upamēyam (Also UVAMĒYAM) Subject of comparison, tenor.

upayakavi Poet who has attainments enabling him to compose verses with equal felicity in two languages, as for e.g. in Sanskrit and Tamil.

upayacittam (Also ETUPPŌLIVAKAI) Fault of appealing to a middle term that is not accepted by either party to a controversy.

upayavētāntam Philosophy of both the Tamil and the Sanskrit scriptures specially used in Vaiṣṇavism.

upākkiyāṇam 1. (Also KILAIKKATAI) Episode, short story introduced into a long one. 2. A verse genre evolving from the above.

upākamam Secondary ĀKAMAM.

upāyaniṭṭai Fixing on an easy method of attaining spiritual tranquillity.

upāyam That by which a person realizes his aim, means, strategem.

upāyavaṇi (Rhetoric) A figure of speech in which is stated the means for the realization of an aim.

upāyavilakku (Rhetoric) A figure of speech and a sub-class of TAṬAIMOLIYAṆI in which a pursuit is sought to be stopped by asking for ■ means by which to bear the consequences of the action of the subject.

upālapaṇam Reproach, reproof.

ummaittokai An elliptical compound in which the conjunctive morph *um* is covered.

ummaiyuvamai (Also CAMUCCAYAVUMAI) A figure of speech and ■ kind of UVAMAI: simile in which the standard of comparison ■■ bears ■■ the subject of comparison on more than one basis. e.g. The shoulders of the Goddess Korravai compared to ■ bamboo in terms of its form as well as its colour.

uyttalilporuṇmai (Also PULAN 3) Vide VAITARUPPANEṬI.

uyttaṛimoḷi Referential language.

uyttukkoṇṭu uṇartal Vide UTTI.

uyttuṇar niraṇṇirai Vide NIRALNIRAI.

uyttuṇarmoḷi A defect in versification.

uyttuṇarvaṇi (Rhetoric) A figure of speech in which the result of an action is predicted through reasoning into the nature of its process; it is the one in which it is made out that the accomplishment of a deed is possible only through ■ given process.

uyttuṇaravaippu Vide UTTI.

uyar iṇṇiyal nāṭakam High comedy. A form of comedy of mann■■ (UYARKUṬIPPAKAṬI) marked by grace, wit and elegance; an urbane form whose appeal is primarily to the intellect.

uyarkuṭippakaṭi Comedy of manners. A satiric form of comedy, that usually takes the artificial and sophisticated habits and doings of (generally aristocratic or high) society ■■ its general setting, and love (usually amorous intrigues) ■■ its specific subject.

uyarcci vērrumai Vide IRUPORUḶ VĒRRUMAI UYARCCI.

uyartaṇip pataippu Canon, works that are 'privileged', or given special status by culture. It also refers to the body of works attributed definitively to ■ particular author. Works whose authorship is disputed or uncertain are called apocryphal (ŪRPEYART TERIYĀP PAṆUVAI).

uyartaṇai Superior class of beings, humans or celestials or the inhabitants of the infernal regions. Cf. AKRṆAI.

uyarmoḷikkāñci High encomium.

uyarmoḷikkilavi An AKAM concept the hero and the heroine speaking of each other in lofty terms.

uyarvu iḷivup pukaḷcciyuvamai A figure of speech and ■ sub-class of UVAMAI: simile in which the standard of comparison constituting ■ larger dimension being brought in to describe an object of lesser dimensions. e.g. The hill like elephant.

uyarvuciṛappummai The particle *um* expressing unquestionable superiority.

uyarvunavirciyaṇi Vide ATICAYAVAṆI.

uyarvuvamai Vide IYAPIṆMAIYAṆI.

uyavaṛpenṭir Women who suffer under very trying austerities enjoined upon widowhood.

uyirkkurippēṛram Pathetic fallacy, the attribution of human characteristics or feelings to inanimate nature (e.g. cruel sea). Cf. TARKURIPPĒṚRAVAṆI.

uyirppu A MEYPPĀṬU other than the principal eight longing, sighing.

uyirmeṇ Consonant-vowel, composed of a consonant and a vowel, in the written character of which the vowel animates

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ள வ ழ ள ற ள
a ā i ī u ū e ē ai o ō au k k ṇ c ṇ ṭ ṇ t ■ p m y r l v j ḷ ṛ ṇ

the consonant sound whose articulation always precedes in pronunciation.

uyirmōṇai Agreement of vowels only in the first positions.

uyirvarukkamālai A verse genre: poem comprising thirteen stanzas, each stanza beginning with a vowel each, and ௧.

uyirāḷapetai Vide ALAṖETAITTOṬAI.

uyiriyakkōṭpāṭu Organic theory. It is the concept of a literary work depending upon, unfolding from and evolving according to the subject matter of the work in the manner of a plant growing from ■ seed. This is in contrast with the mechanical form of a work which is shaped externally by rules and conventions.

uyiriyam Organicism. See UYIRIYAKKŌṬPĀṬU.

uyiretukai Agreement of the vowels only in the second positions, but not the consonants or the vowel-consonants, the miscellaneous auxiliary kind of ETUKAL.

uyireṇaviyattal A sub-situation under the AKAM theme PĀṆKARKŪṬṬAM: the hero meeting the heroine at the grove, finding the heroine as if she were his life-giver.

uyutta (yutta) ētu A figure of speech and a sub-class of ĒTUVANĪ: the action going in tune with the cause thereof.

urakapantam/urakapantaṇam Vide NĀKAPANTAM.

uravōṇ nāṭum ūrum kulaṇum marapum pukaḷum vāymaiyum kūṛal / uravōṇ nāṭum ūrum mutaliya kūṛal (Also TALAIMAKAṆ NĀṬUMŪRUM KULAMUM MARAPUM PUKAḷUM VĀYMAIYUM KŪṚI VARAIYEṆAL) A sub-situation under the AKAM theme VARAIVUKAṬĀṬAL: the confidante impressing on the hero the greatness of his country,

town, clan, heredity, fame and fortitude (with a view to exhorting him for an early marriage).

uriccīr Trisyllabic feet as employed in VEṆPĀ and VAṆCIPPĀ metres.

uriccol Vide COL.

uripporuṭṭalaiivaṇ (Also KIḶAVITTALAIVAṆ) An AKAM concept the hero relating to the love behaviour appropriate to the given URIṖPORUL.

uripporuḷ An AKAM concept: love behaviour appropriate to each of the five TIṆAI (tracts of land), viz., PUṆARTAL (union of the hero and the heroine) - KUṚIṆCI; PIRITAL (separation) - PĀLAI; IRUTTAL (the heroine's endurance in separation) - MULLAI; ŪṬAL (love-quarrel) - MARUTAM; IRAṆKAL (the pining of the heroine) - NEYTAL.

uriyacai The two types of metrical syllables, viz., NĒRPU and NIRAIPU.

uriyaṭi A line of trisyllabic feet.

uriyaḷavaṭi A line of four trisyllabic feet.

urukkāṭci (Also PAṬIMAM) Image. A visual, physical representation of something or a mental picture of some visible thing or things. In art, image usually refers to an artistic representation conjured up by such ■ representation. In literature, it most often denotes descriptive terms or figurative language (AṆI) used to produce mental impressions in the mind of the reader.

urukkoḷkai Imagism. A school of poetry which believed that poetry should (1) regularly use everyday speech but avoid clichés; (2) create new rhythms; (3) address any subject matter the poet desired; (4) depict its subject through precise, clear images. Imagist poems are

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன்
a ā i ī u ū e ē ai o ō au ௧ ௧ n c ñ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṛ

uruvakavuruvakam A figure of speech and ■ sub-class of URUVAKAM: metaphor in which the object metaphorized is remetaphorized. e.g. *kaṇṇiyiṇ koṇkai mālaiyākiya kaḷiṇu* [the breast 'hill' (of the woman) metaphorized as elephant. The metaphors in such instances constitute an unbroken chain].

uruvacāttiram Vide ARUPATTUNĀṆKU KALAIKAL.

uruvamunṇōkku Prefiguration.

uruvuvamam A figure of speech and a sub-class of UVAMAI: comparison based on colour as in *poṇmēni* (gold-hued body).

uruvu veḷippaṭṭunirral A sub-situation under* the AKAM theme PORUḷVAYIRPIRIVU: the hero on his way through the wilderness finding things of nature bearing likeness to the limbs of the heroine.

urai 1. Mode of explanation in commentary, being of five kinds, viz., AKALA URAI or VIRUTTIYURAI (elaborate commentary), KĀṆṬIKAI URAI (brief exposition of the salient points), POLUPPURAI (paraphrase or summary), ARUMPATAVURAI (glossary), KARUTTURAI (explanation of the main sentiment or scope of the text) and KAṆṬALITTURAI or PATAVURAI (word by word interpretation). 2. Prose, being of four kinds, viz., PĀṬṬITAIVAITTAKURIPPU (brief explicatory note interspersed with verse), PĀVINṬELUNTA KIḶAVI (non-verse), PORUḷMARAPILLĀP POYMOḶI (myths, fables, etc.), and PORUḷOTUPUNARNTANAKAIMOḶI (non-fictional writing marked by wit and humour).

uraiḱēṭṭu nayattal A sub-situation under the AKAPPURAM theme PERUNṬINAI: the heart of the heroine growing cheerful as she hears the words of the hero.

uraiccūttiram Aphoristic rule composed by the commentator in the course of his commentary on a work in order to furnish additional information.

uraicceyyu! A literary genre: sayings, etc. in a non-metrical, prose-like composition.

uraittāmenral Vide UTṬI.

uraittumenral Vide UTṬI.

urainatai (Also VACAṆAM) Prose.

urainataikkavitai (Also VACAṆAKAVITAI) Intentionally non-metrical verse, but flows like poetry in effect and essence.

uraippāṭṭu Rhetorical prose.

uraiperukaṭṭurai Rhetorical prose in an epic poem.

uraiyacai Word which has lost much of its original signification and is almost an expletive as *āṇku*.

uraiyacaikkīḷavi Word used in inviting attention as *kē!* (pay attention to).

uraiyalavai Vide ĀKAMAM.

uraiyaṇumāṇam Inference by analogy, of things that are not specifically mentioned in the *sāṣṭras*, from those that are mentioned therein.

uraiyācīriyar Commentator of ■ text.

uraiyāṭal 1. Dialogue, the speech of characters in any kind of narrative, story or play. 2. A literary genre in which 'characters' discuss a subject at length.

uraiyīrkōtal Vide UTṬI.

uraiyaḷappatippu Variorum edition.

uraviḷakkam Annotation.

ullēkam (Also PALAPATAṬṬUPPUNAIṆI) A figure of speech in which an object is described according to the different impressions produced by its appearance.

ulakkaippāṭṭu (Also VALLAIPPĀṬṬU) A literary genre: husking song in which the poet feigns ■ woman.

ulaka ilakkiyam World literature. It approximates to Goethe's *weltliteratur* which means that literature which is of all nations and peoples, and which, by a reciprocal exchange of ideas, mediates between nations and helps enrich the spirit of man. Cf. OPIYAL ILAKKIYAM.

ulakanōṇpikaḷ Householders among Jains or Buddhists.

ulakappotumai Universality.

ulakamalaiyāmai Vide NŪLAḶAKU.

ulakamalaivamaiti Vide MALAIVU AMAITI.

ulakamalaivu Vide MALAIVU.

ulakavaḷakku navīrciyaṇi A figure of speech in which the language of popular speech is used unchanged as the language of poetry.

ulakaviruttam Statement that is at variance with public opinion or accepted notion.

ulakāyatam A school totally outside CAIVAM: materialism.

ulakiyal mēmpaṭa viruntu vilakkal (Also TAṆIKANṬU URAITTAL and VIRUNTU VILAKKAL) A sub-situation under the AKAM theme PĀṆKIYIRKŪṬṬAM: the confidante forbidding the day-trysts by inviting the hero to stay in the place of the heroine and have him feast in tune with the custom of hospitality to strangers.

ulakiyal vaḷakku Usage in tune with the realistic modes of life. Cf. NĀṬAKA VAḶAKKU and PULANERI VAḶAKKU.

ulakiyaṛ kavitai Poetry of the phenomenon. Cf. NILAIPĒRIYARĀKAVITAI.

ulakiyalpa uraittal A sub-situation under the AKAM theme UṬAṆPÖKKU: the beholders on the way describing to the foster-mother the order of life on the earth (justifying thereby the elopement of the hero and the heroine).

ulakiṇmēlvaiṭṭu uraittal (Also PĀṆKIKKU URAKIṆMĒLVAITṬU URAITTAL) A sub-situation under the AKAM theme PĀṆKIYIRKŪṬṬAM: the hero telling the confidante of the heroine that riding of the palmyra horse (when one's wish goes thwarted) is the way of the world.

ulakuraittu oḷittal (Also PĀṆKI ULAKIYAL URAITTAL, and VARAINTUKOḷ ENṬAL) A sub-situation under the AKAM theme PĀṆKIYIRKŪṬṬAM: the confidante of the heroine telling the hero of the way of the world-going in for marriage and putting an end to secret pre-marital union.

ulā A literary genre in KALIVENPĀ metre which describes how women of the seven age groups are love - stricken at the sight of a hero in procession.

ulāmaṭal Poem in KALIVENPĀ metre in which a man who has beheld an unknown woman in a dream vows to possess her in reality or die by riding a palmyra stem.

ulāvaṇi Vide ILĀVAṆI.

ulōkāyatam Materialism.

ulōpam Vide ARUPAKAL.

uvakai One of the eight principal MEYPPĀṬU-S: rejoicing.

uvakaikkaluḷcci A sub-situation under the PURAM theme TUMPAITṬINAI: a wife's tears of joy on seeing her husband wounded in battle.

uvantu alarcūṭṭi ulmakilntu uraittal A sub-situation under the AKAM theme UṬAṆ-

pōKKU: reposing in the shades of the grove,
the hero decking the heroine with flowers
and speaking in exultation.

uvanturaittal Vide IRAIVŌṆIṬATTU ETIRPPAIṬUTAL.

uvamappōli Vide ULLURAI.

uvamam 1. An AKAM literary technique and a form of ULLURAI in which there is ■ one-to-one correspondence between the simile and the suggested content; between the tenor and the vehicle, in each element. A full parallelism is its distinctive feature. In the example given below, the conduct of the AKAM hero is set on a buffalo (*akanāṇṇūru* 46):

The red-eyed buffalo
Detesting its stay in the muddy place,
During the evening when the village sleeps
Breaks the strong rope
Removes the sharp thorny fence with horns,
Plunges into the watery field, the fish to flee,
twisting the water-creepers,
And eats the cool flower thronged by bees.

Buffalo—hero; breaking the rope—overcoming shame, destroying prestige; horn—his messenger; flower—courtesan; field—her residence; fish—her attendants; bees—other men already with the courtesan. The latent meaning goes in consonance with the intrinsic theme of the MARUTAM poems.

2. (Also UVAMAI and OPPANĪ) A figure of speech: simile, used ■■ both ■ figure of thought or trope (words used in ■ way that effects a decided change or extension in their standard meaning) and rhetorical figure (where the departure from the standard usage is not primarily in the meaning but in the order and rhetorical effect of the words); the comparison

arises on the bases of action, result, shape and colour in order to focus on greatness, gracefulness, love and prowess. Generally, the following four modes govern comparisons: (1) Whole for whole, e.g. The youthful elephant stands like ■ hill, (2) Part for part, e.g. The ruddy feet are like the red lotus flower, (3) Part for whole, e.g. The boy under the shade of an umbrella is just like a lotus flower concealed beneath the leaves in ■ tank, (4) Whole for part, e.g. The tiny eye of the pig is like the fire. Bharata's *nāṭyaśāstra* has another set of criteria, viz., (1) One with one, e.g. Your face is like the moon, (2) Many with one, e.g. Stars shine like the moon, (3) One with many, e.g. The eye is like that of a hawk, a peacock and ■ vulture, (4) Many with many, e.g. Elephants are like clouds.

Simile is distinguished from metaphor (URUVAKAM) that associates two unlike things but without the use of the sign of comparison. It comprises several kinds as under: ATICAYAVUVAMAI, ANTĀTIYUVAMAI, ANṆIYAVUVAMAI, ANIYAMAVUVAMAI, APŪTAVUVAMAI, AVAYAVAVUVAMAI, AVAYAVI-YUVAMAI, ARPUTAVUVAMAI, IKAḸCCIYUVAMAI, ITARAVITARAVUVAMAI, IYAMPUTALVĒṬKAIYUVAMAI, ILIVU UYARVUP PUKAḸCCIIYUVAMAI, INCOLLUVAMAI, UNMAIYUVAMAI, UYARVILIVUP PUKAḸCCIIYUVAMAI, ĒKAVUVAMAI, ĒTUVUVA-MAI, AIYAVUVAMAI, OPPUMAḸKŪṬṬAVUVAMAI, OPPUMARAIYUVAMAI, ORUPORUḸVAMAI, ORUVAYIRPŌLIYUVAMAI, ORUVALIYOPPIṆORUPORUḸ, MOḸITALUVAMAI, KURAIYUVAMAI, KŪṬĀVUVAMAI, CANTĀNAVUVAMAI, CAMAVUVAMAI, CAMUCCAYAVUVAMAI, CILĒṬAIYUVAMAI, TALAITAṬUMĀRRUVUVAMAI, TALAIPEYAL MARAIṆ CĀRNTUVARALUVAMAI, TAṬKUNAVUVAMAI, TAṬKURIPPERRA-

ulaiyar iyarpalittal A sub-situation under the AKAM theme PARATTAIYIRPIRIVU: the neighbours belittling the hero **an** he has gone seeking courtesans.

uḷaiyōr vāḷttu A sub-situation under the AKAM theme PARATTAYIRPIRVU: the neighbours blessing the hero and the heroine.

uḷmakīnturaittal 1. A sub-situation under the AKAM theme PĀNKIYIRKŪTTAM: the hero rejoicing at the happiness of the heroine as he tells her that the confidante has full knowledge of their union. 2. A sub-situation under the AKAM theme PORUḷVAYIRPIRVU: the hero returning from his pursuit of wealth rejoicing at the prospect of union with the heroine.

uḷḷakaruttai vaḷḷalarital A sub-situation under the AKAM theme IYARKAIPPUNARCCI: the hero getting to know the mind of the heroine through her actions.

uḷḷatakkam The structured idea or subject matter of a text.

uḷḷatanapāvam Vide APĀVA ĒTU.

uḷḷatuvarttal A MEYPPĀTU pertaining to the undistressed state (leading to marital life): the heroine being disgusted with what is found in the hero (deliberately keeping it unrecognized).

uḷḷatukūri varaivukaṭātal Vide UṆMAIKŪRI VARAIVUKAṬĀTAL.

uḷḷaneṟi Vide PIRAMĀNAM.

uḷḷappunārcci An AKAM concept: union of hearts of the hero and the heroine.

uḷḷiyal aṇukumurai Deconstruction. As a critical approach, it involves the close reading of texts in order to demonstrate that any given text has irreconcilably contradictory meanings rather than being ■ unified, logical whole. According to Jacques Derrida, its author, the text has intertwined yet opposite discourses, multiple and conflicting strands of

narrative, threads of meaning that cross and contradict one another (*kaṭṭaviḷppu*).

uḷḷiṭu/uḷḷaluttam Inscape, instress. The unique inner quality or essence of an object, etc., as shown in ■ work of art.

uḷḷunaru uruvakam Eidetic imagery. Images having unusual vividness and detail as if actually visible.

uḷḷurai/uḷḷurayuvamam (Also UVAMAPPŌLI) A literary technique in AKAM poetry dealing with the inner meaning of the expressions in the utterances of the AKAM characters. Equated with suggestion, its PURAM counterpart is KURIPPUPPORUḷ. It stands comparison with *dhvani* in Sanskrit, and 'objective correlative' in English.

There are two principal classes of UVAMAM, viz., UḷḷURAYUVAMAM (the implied simile) and ENAYUVAMAM (the other simile). The former treats of the subject matter in such ■ way that the implied meaning is understood only through the parallel images, and in the latter the meaning is explicit. UḷḷURAI or UḷḷURAYUVAMAM renders the subject matter aesthetically significant and appealing, and is an extremely subtle mode of poetic expression. An example from *Kuṟuntokai* (163):

O the ocean!

What ails you?

Your voice is heard even at midnight
Waves dashing against the white-flowered
screw-pine

In the large grove of the lovely shore
Where the fish-eating cranes
Resemble the herd of white sheep of the
pūjīyar!

The nature imagery here serves ■ ■ parallel to the distressed state of the

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய்ர் வ்வு ழ் ள்ந் ண்
■ ā ī ū ē ē ai o ō au k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

uraṇtuvaraluvamai Vide ITARAVITTARA UVAMAI.

uralumkilavi An AKAM concept: the hero comparing the heroine with others with ■ view to finding her superior to them.

urukaṇōmpal An AKAM concept: the confidante of the heroine going to relieve the distress of the lovers.

urucuvaiyaṇi A figure of speech in which ■ particular object is described as being superior in sweetness to ■ series of several sweet objects.

urutipporuḷ (Also PURUṢĀRTTAM) Aims of mankind, objects of human pursuit, four in number, viz., ARAM (virtuous or righteous life), PORUḷ (material happiness), INPAM (pleasure commonly connubial), and VIṬU (salvation).

uruppajiceyyuḷ A defective poem, insofar as it employs the KALI and VAṆCI metres to treat themes of PUṢANILAI VĀLTU, VĀYUṢAI VĀLTU, AVAIYAṬAKKIYAL and CEVIYAṠVURŪU.

urupparai One of the sources of the MEYYPĀTU, VEKUḷi (anger) - dismembering the limbs.

uruppiṇ akaval An elaborate treatment of a subject matter.

uruppu uruvakam Vide AVAYAVA URUVAKAM.

uruppukkurai vicēṭam Vide VICēṬAVANI.

uruppunalaṇajital An AKAM concept: the loss of beauty of the limbs of the heroine in separation.

urupeyarkēṭṭal A MEYYPĀTU pertaining to PERUNṬINAI (abnormal love): the heroine rejoicing on hearing the glory of the hero.

uṇṇanilai A PUṢAM sub-situation: invoking ■ uṇṇam tree for omens before ■ battle.

ūkkavaṇi (Also TARPUKALCCIIYAṆI, TANMĒM-PĀṬṬURAIYAṆI and NETUMOLIYAṆI) A figure of speech in which ■ person praises himself.

ūkāñcitam (Also TARKURIPPĒRRAVAṆI and NŌKKANI) A figure of speech: an imaginary cause or effect, or ■ thematic signification being attributed to a natural happening; the qualities and functions of an object being ascribed to another object entirely different in nature, being of two kinds, viz., IYAṆKUTINAIT TARKURIPPĒRRAM or PEYARPORUḷ TARKURIPPĒRRAM (relating to animate things), and NILAITTINAIT TARKURIPPĒRRAM or PEYARĀTAPORUḷ TARKURIPPĒRRAM (relating to inanimate things).

ūcal 1. (Also ŪCARPĀṬṬU, PONNŪCAL and MANJŪCAL) Swing song, a poem in praise of ■ deity or any great personage consisting of verses in AKAVALVIRUTTAM or KALITTĀḶICAI metre purporting to be sung when moving a swing on which is seated the idol or the person. 2. Vide KALAMPAKAM.

ūcalvari Song to accompany swinging.

ūcarparuvu Vide PĪḶAIKKAVI.

ūncarpāṭṭu Vide ŪCAL 1.

ūtakam Medium.

ūtal (Also PULAVI) Vide URIPPORUḷ.

ūtal taṇivittal A sub-situation ■ under the AKAM theme PARATTAIYIRPIRVU: the confidante pacifying the heroine as the hero returning from the prostitutes comes in the company of guests.

ūtalniṭa vāṭiyuraittal A sub-situation under the AKAM theme PARATTAIYIRPIRVU: the hero's utterance in sorrow ■ the love-quarrel of the heroine remains protracted.

ūṭalmālai A verse genre: poem on the union between the hero and the heroine.

ūṭaluvakai An AKAM concept: pleasures of union ■ the love-quarrel is resolved.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ள்
a ā i ī u ū e ē ai o ō au k k ṇ c ṇ ṭ ṇ ṇ n p m y r l v ḷ ḷ ṛ ṇ

ūṭalul nekiṭtal A sub-situation under the AKAPURAM theme PERUNṬINAI: the heroine's heart going feeble during her sulkiness with the hero.

ūṭiyam eṭuttaraittu ūṭalfirttal A sub-situation under the AKAM theme PARATTAIYIRIVU: the confidante ending the sulking of the heroine by referring to the universal benefaction of the hero.

ūmaikkūttu / ūmaināṭakam Pantomime. Acting out thoughts and emotions through body movements, facial expressions, gestures and posture. Costumes may also play a role.

ūmaiyejuttu Consonant being mute.

ūrkkolai A sub-situation under the PURAM theme VEṬCITTINAI: slaughter of herdsmen by the enemy before capturing the cows.

ūrcceru A sub-situation under the PURAM theme NOCCITTINAI: the soldiers fighting the enemy keeping the jungle (as an arm of defence) and the moat without being destroyed.

ūrcceruvilnta pācimarāṇ (Also MARAṆUṬAI-PĀCI) A sub-situation under the PURAM theme ULINAITTINAI: theme describing the desire of ■■■ invading army to carry the battle into the city of the enemy, after inflicting a crushing defeat on him at the moat of his fortress.

ūrttacaivam A CAIVAM sect which emphasizes that Civaṇ is above all *tattuvās*.

ūrtuñcāmai A sub-situation under the AKAM theme IRUVUKKURU ṬATVṬU: the people of the town not having gone to sleep ■■■ reason for the heroine not being able to meet the hero at the trysting place by night.

ūrnericai A verse genre: poem incorporating the ■■■ of the hero's town, containing

50, 70 or 90 NĒRICAIVENPĀ verses written in eulogy of the town or place of residence of the hero.

ūrpeyar teriyāp paṇuval A work whose authorship is disputed or uncertain, an apocryphal work. Cf. UYARTANIP PAṬAIPPU.

ūrvalappāṭtu Processional song.

ūrviruttam A verse genre: eulogistic poem describing the town of the hero in ten VIRUTTAM verses.

ūrviṇātal A phase of the sub-situation KURAIYURAVUṆARTAL under the AKAM theme PĀNKIMATTIYUṬANPĀṬU: the hero, intending to entreat the confidante of the heroine for meeting the heroine, asking her about the identity of her town.

ūrvenpā A verse genre: eulogistic poem describing the town of the hero in ten VENPĀ verses.

ūraṇ (Also MAKILNAṆ) An AKAM concept: a chief of the agricultural (MARUTAM) tract.

ūriṇkaṇ tōṇriya kāmappakuti A sub-situation under the PURAM theme PĀṬAṆṬINAI: speaking of the place of union of loving men and women.

ūrīṇṇicai A verse genre: eulogistic poem describing the town of the hero in 50, 70 or 90 INNICAIVENPĀ verses.

ūreri parai Drum used to be beaten by people of the desert tract in their plundering expeditions.

ūroṭu tōṭṭam A literary genre: features of physical appearance of a town.

ūḷ 1. That which is pristine 2. KARMA 3. Fruit of KARMA, fruit of deeds committed in former birth or births. 4. Established usage. 5. A destined order.

ūḷmuraṇ Vide MURAN 2.

ūlviṇaivātam Fatalism. A thematic concern in certain literary works, in which God or destiny or the universal process is represented as though deliberately manipulating events in the life of ■ helpless protagonist, who submits to all that happens as inevitable.

ūlaṇitaivaral A MEYYPĀṬU pertaining to the second phase of pre-marital love: (the heroine)-putting the ornaments to order.

ūlitti (Also VAṬAVĀMUKĀKKINĪ) Submarine fire, the deluge, mythologically associated with a mare dwelling in the sea and breathing fire, by which, at the end of every quadruple age, the fire is consumed.

eccam Vide AKAPPĀṬURUPPU.

eccarikkai A verse genre: song sung before ■ idol in procession, or a king on his way to the court heralding his arrival, the verses ending with the word *eccarikkai*.

eñciyacollin eyakkūral Vide UTTI.

eṇṇāraiccakkaram Vide CAKKARAM.

eṇṇippū Golden flower given by a king to the distinguished member of the Vaiṣiya community on whom the title of *eṇṇi* has been conferred, to be worn ■ badge of the title.

eṇṇettantāti A verse genre: composition in which there are sixty-four stanzas in eight metrical patterns with eight in each metre.

eṇṇuttokai The eight anthologies of the CAṆKAM period, viz., *naṇṇinai*, *kuṇṇutokai*, *aiṇṇuṇṇūru*, *paṇṇiruppattu*, *paṇṇipāṭal*, *kalittokai*, *akanāṇṇūru* and *puṇāṇṇūru*.

eṇṇuvakai nutaliya avaiyakam A sub-situation under the PUṬAM theme VĀKAI-TIṆAI: having eight virtues for being ■ member of the learned assembly: noble family, learning,

good manners, truth, purity, impartiality, not envying and not desiring.

eṇṇuttamoliyin cytavaital Vide UTTI.

eṇṇuttalāṇavaiyākupeyar Vide ALĀVAI-YĀKUPEYAR.

eṇṇuttalōcai (Also TĀRAM 2) Highest musical pitch.

eṇṇuttukkāṭṭal Vide UTTI.

eṇṇuttukkāṭṭu Vide UTĀRAṆAM 2.

eṇṇuttukkāṭṭuvamaiyaṇi (Also TITĀNTAVAI) A figure of speech and a sub-class of UVAMAI, containing ■ statement in ■ sentence with an illustration forming another sentence, the two sentences standing contiguously without the sign of comparison between them. e.g. Alpha is of all the letters' first and source of birth. God primeval is alone the of birth source of all this earth (*kuṇṇa*/I). Cf. ETIR-PORUḶUVAMAIYAṆI.

eṇṇuttukkōlvari Theatrical action of swooning in extreme anguish in order to be lifted up.

eṇṇutturaimalaivu A defect in poetry.

eṇ Vide ACAIYAṬI.

eṇṇkūṇṇirukkai A verse genre: verse in the composition of which the numerals 1 - ■ occur first in the ascending order and then in the descending order, a kind of pictorial verse.

eṇṇcirkkalinētilaṭi Eight-footed extra long line peculiar to ĀCIRIYAVIRUTTAM.

eṇṇciraṭi A line of verse consisting of eight metrical feet.

eṇṇcirenpatu A verse genre: poem of eighty stanzas composed in the eight-footed AKAVĀLVIRUTTAM metre.

eṇceyyul A verse genre: composition on the person of the hero and his land in a given

number of stanzas, the composition being named after that number.

eṇṇamteḷital A phase of the sub-situation KURAIYURAVUNARTAL under the AKAM theme PĀNKIMATTYTĀNPĀTU: the confidante having understood the real intention of the hero as he talks to her before entreating her for help to meet the heroine.

eṇṇalaṅkāram Use of terms of numbers in succession in poetry.

eṇṇalaḷavaiyākupeyar Vide AḷAVAIYĀKUPEYAR.

eṇṇiṭaiccol Particle which has the force of addition or of enumeration.

eṇṇuvannam One of the specific sound features of ■ verse (VANṆAM): rhythm effected by additive features.

eṇṇeluttumālai A verse genre: composition in which one stanza has numbers in the ascending order and then in the descending order, and the next has letters in their alphabetical order.

eṇṇērāyam The eight groups of attendants necessary for ■ monarch, viz., KARAṆATTIYALAVAR (account officers), KARUMAVITIKAL (heads of the various departments of administration), KANAKACCUṆṆAM (men in charge of the treasury), KAṬAIKKĀPPĀLAR (door-keepers), NAKARAMĀNTAR (chief citizens), PAṬAITTALAIVAR (chiefs of the troops), VĀNAIVIRAR (warriors riding elephants) and IVULIMAṆAVAR (mounted warriors).

etārttavātam (Also YATĀRTTAVĀTAM) Realism. It emphasizes an objective presentation of details and events rather than ■ subjective concentration on personal feelings, perceptions and imaginings of various characters. Realists also reject the idealized presentations, imaginative and exotic settings and improbable plot twists

characteristic of the romance. They rely largely on local colour, attempting to portray faithfully the customs, speech, dress and living and working conditions of their chosen locale of their own time.

etirkōḷkūri varaivukaṭātal (Also VARAIVETIR UNARTTAL) A sub-situation under the AKAM theme VARAIVUKAṬĀTAL: the confidante urging the hero for marriage with the heroine informing him that he would be received by the kin of the heroine if he came with the marriage proposal.

etirttirupam Peripeteia, reversal.

etirniralniṇṇai Vide NIRALNIRAI.

etirnilaittalaiyaṇ Antagonist.

etirnilaiaṇṇi Vide ITARAVITARAVUVAMAI.

etirnūl Refutatory work, work containing fresh material and defending its own doctrines against those of others, a class of VALINŪL.

etirppuṭiṇam Antinovel. A type of contemporary fiction that attempts to present the reader with unfiltered experience, depicting reality without recourse to a moral frame, and violating established conventions.

etirpārppunilai Suspense.

etirpeytuparital A MEYPPĀTU pertaining to PERUNṬIṆAI (abnormal love): the heroine feeling remorseful having the objects associated with the hero in imagination.

etirporuḷunarttal Vide UTTI.

etirporuḷuvamaiyāni (Also MARUPORUḷ-UVAMAI). A figure of speech and ■ sub-class of UVAMAM: the subject of comparison being followed by the standard of comparison ■ two parallel statements, with the sign of comparison linking the two. Cf. ETIṬTUKKĀṬṬUVAMAIYĀNI.

etirmaraiyaṇi A figure of speech in which an idea is refuted through reasoning, another idea is substituted in its place, or the refutation is brought home through terms of affirmation. Cf. **OLIPAṆI**.

etirmarai ārral Negative capability. A Keatsian term that designates the capacity to be "in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason". This insight later grew into aesthetic distance (**MURUKIYAL AYAṆMAI**).

etirmolikoṭuttal A phase of the sub-situation **IRUVARUMUḻVALI AYAṆVARA UNARTAL** under the **AKAM** theme **PĀṆKI MATTYUṬAṆPĀṬU**: as the hero asks the heroine and her confidante if they saw some game pass their way, the former two answering in the negative.

etirviṇaivilakku A figure of speech and a sub-class of **TAṬAIMOLIYAṆI** in which a statement is heightened in effect by the suggestion of an apparent contradiction as may be happening in future.

etiratupōrral Vide **UTTI**.

etukai/etukaittoṭai A kind of rhyming where the second letters, vowels or consonants of the lines of ■ verse or of some feet of the same line, agree (assonance), being of eight kinds, viz., **AṬIYETUKAI** (assonance of second letters (**EḻUTTU**) of the first foot of each line in a stanza), **INAIYETUKAI** (assonance of the second letters of the first and the second feet), **POḻIPPETUKAI** (assonance of the second letters in the first and the third feet), **ORŪVETUKAI** (assonance of the second letters in the first and the fourth feet), **KŪLAİYETUKAI** (assonance of the second letters in the first, second and third feet), **MĒRKĀTUVĀYETUKAI** (assonance of the second letters in the first, third and fourth feet),

KĪLKKATUVĀYETUKAI (assonance of the second letters in the first, second and fourth feet), **MURRETUKAI** or **ORUMURRIRATṬAI** (assonance of the second letters of all the feet of a line). For the miscellaneous auxiliary kinds of **ETUKAITTOṬAI**, vide individual entries in their respective places.

etukaippōli Eye rhyme.

etukaimuraṇ Antithesis in form or function along with the agreement of the second letters, ■ miscellaneous auxiliary kind of **ETUKAITTOṬAI**.

etukaiyiyaipu Agreement of the second letters as well as the final forms, a miscellaneous auxiliary kind of **ETUKAITTOṬAI**.

emmeyyāyinuṁ oppumaikōṭal A **MEYPPĀṬU** pertaining to **PERUNṬINAI** (abnormal love): the heroine seeking comparison of any object with the hero's.

eytaleṭutturaittal A sub-situation under the **AKAM** theme **PARATTAIYIRPRIVU**: the matrons extolling the joyous union of the hero and the heroine after his return from the courtesans, and after the love-quarrel between them is resolved.

eyilkāṭtal A concept under the **PURAM** theme **NOCCITṬINAI**: defence of a fortress by its owner.

eyiltanaiyalittal (Also **MATṬINMICAIKKAVARNTA MĒLŌRPAKKAM**) A sub-situation under the **PURAM** theme **NOCCITṬINAI**: the destruction of the enemy's fortification.

eyilmurṟutal A concept under the **PURAM** theme **ULṆAITṬINAI**: attack of ■ fortress by the enemy.

eyirpāci A sub-situation under the **PURAM** theme **ULṆAITṬINAI**: the warriors climbing: the ladder positioned over the fortress of

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஐ ஒ ஓ ஔ ஃ க் க் ஞ ட் ண் த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ன் ன்
a ā i ī u ū e ē ai o ō au k k ṇ ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṛ

the enemy overcoming the stiff resistance.

eyirpōr A sub-situation under the PURAM theme NOCCITTINAI: speaking of the battle of the warriors at the fortification.

eyiṇar An AKAM concept: the inhabitants of the wasteland (PĀLAI) tract.

eriparanteṭuttal A sub-situation under the PURAM theme VAṆCITTINAI: setting fire to the enemy's country extensively.

eruttaṭi (Also ERUTTU) Penultimate line of a verse.

eruttam (Also TARAVU) Introductory part of ■ KALIPPĀ OF PARIPĀṬAL. Cf. ERUTTAṬI.

eruttu Vide ERUTTAṬI.

erumaimaṇam A sub-situation under the PURAM theme TUMPAITṬINAI: the hero taking an unyielding stand like a buffalo against very heavy odds in the battlefield.

evviṭattevviyarreṇṇal Vide IYALIṬAM KĒṬṬAL.

eḷāl 1. Musical notes of the YĀḶ. 2. YĀḶ. 3. Vocal sound.

eḷukūṟṟirukkai A verse genre: verse in the composition of which the numerals 1 - 7 occur first in the ascending order and then in the descending order, a kind of pictorial verse.

eḷuṭir kaḷineṭilaṭi / eḷuciṛaṭi Seven-footed extra long line.

eḷuttantāti Concatenation in which the letter at the end of a line of verse begins the next line.

eḷuttalivāṇi Vide AKKARACCUTAKAM.

eḷuttāṇantam Vide ĀNANTAKKURRAM.

eḷuttu Vide CEYVULURUPPU.

eḷuttukkurram Fault in versification due to the use of inatpicious letters.

eḷuttuccutakam Vide AKKARACCUTAKAM.

eḷuttuccurukkam 1. Vide AKKARACCUTAKAM. 2. Contraction of words or phrases by the use of hyphen or dots in place of omitted letters in the middle: e.g. e-ru = eṇṇavāru.

eḷuttupporuttam Vide CEYVUPPORUTTAM.

eḷuttumāṇuniralnirai Vide NIRALNIRAI.

eḷuttuvaruttanām Vide AKKARAVARUTTANAM.

eḷuttuvaḷu Phonological error.

eḷupāyeḷupatu A verse genre: composition in which there are seventy stanzas, with ten stanzas each on the given seven religious faiths, composed in seven metrical patterns with one pattern each on a given religious order.

eḷuvakaipparuvam (Also MAKALIRPPARUVAM) The seven well-defined stages of a woman's life, viz., PĒTAI (5-7 years), PETUMPAI (8-11), MAṆKAI (12-13), MAṬANTAI (14-19), ARIVAI (20-25), TERIVAI (26-31) and PĒRIḶAMPEN (32-40).

eḷḷal One of the sources of the MEYPPĀṬU NAKAI (laughter): ridicule.

eḷittal A sub-situation under the AKAM theme ARATTOTUNIRRAL: the confidante of the heroine speaking of the humility and accessibility of the hero.

eḷitiṇmuṭivaṇi (Also CAMĀYITAVANI and TUNAIPPĒRANI) A figure of speech in which the effect of an action initiated earlier by one is stated to be realized through some other action.

eṇṇāṭu Vide MUTARPORUL.

eṇṇaḷaivēṇṇumaikku eṭuviṇātal (Also CEVILI ERIVAḷAIVĒṇṇUMAIKKU EṬUVIṆATAL and CEVILI TALAIMAKAḶ VĒṇṇUMAIKANṬU PĀṆKIYAI VIṆĀTAL) A sub-situation under the AKAM theme ARATTOTUNIRRAL: the foster-mother

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஓ ஊ ஃ க ங ச ஞ ட ண் த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṛ ṇ

enquiring the confidante about the changes noticeable in the features of the heroine, her behaviour, etc.

eruppiṭaiccantacceyyuḷ / eruppiṭaiccceyyuḷ
Vide AḻAḻAḻIPPAYYUṬCANTAM.

enpiḷaippu anṇenṇu iraivi nōtal A sub-situation under the AKAM theme IRUVUKKURU ITAIYITU: the heroine being pained saying that it is not her fault to have been misled by a sign casually happening, and to have returned home without meeting the hero.

enporuḷpirivuṇarttu ēntiḷaikkū enṇal (Also VARAIPORUḷ, PIRIVAI URAI ENAKKURĀḻ) A sub-situation under the AKAM theme VARAIVITAI VAITTUP PORUḷVAYIR PIRITAL: the hero requesting the confidante to inform the heroine of his departure to earn money for their wedding.

enṇumapāvam / enṇumiṇmai Negation of an impossible thing as in 'the hare has no horns'.

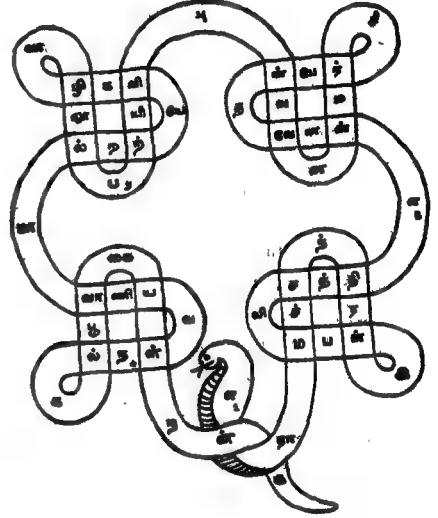
enṇavakaiyiṇum maṇaṇkōḷiṇmai Vide NŪRKURRAM.

enṇaimaraittapiṇ eḷiteṇa nakutal (Also PĀNKI ENṆAIMARAITTAPIṇ EḷITEṆA NAKUTAL) A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: (the hero speaking of communicating his love to the heroine) the confidante replying in a vein of ridicule that it would be easy in her absence.

enṇaimaraippatu enṇenattalāl (Also PĀNKI ENṆAIMARAIPPATU ENṆENATTALĀḻ) A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: (the heroine denying that she had fallen for the hero), the confidante, embracing the heroine with a smile, expressing surprise at her concealing her love to one of intimacy like her.

ēkatēcavurvakam A figure of speech and a sub-class of URUVAKAM: metaphor in which the comparison is partially expressed.

ēka nākapaṇtam A variety of CITTRAKKAVI: verse fitted into a fanciful diagram representing a single snake having several coils, as under:



என்றாமச் சந்திரன் இன்ப மலிசத்தி
என்னவே தன்போ சீரம் ன்னவே -வன்புலியிற்
பல்லாழி வாழிகலி யேற்றலமா வாணியவள்
நல்கல்பு வாகையருள் நன்கு.

ēkapāta nūrrantāti A verse genre: poem of a hundred stanzas, with each stanza of four lines being apparently alike but really made up of different sets of words and conveying different meanings, the stanzas being composed in the ANTĀTI verse linkage.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண்த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā ī ī u ū e ē ai o ō au k k ŋ c ṇ ṭ ṇ t n p m y. r l v l l r ṇ

Ēkapātam A variety of CITTRAKKAVI stanza of four lines apparently alike but really made up of different sets of words and so conveying different meanings.

Ēkapāta mālaīmārru A variety of CITTRAKKAVI stanza formed by reading through the last line of a MĀLAIMĀRRU verse four times, each line of which is capable of being interpreted differently. e.g.

மருவ வரும

மருவ வரும

மருவ வரும

மருவ வரும.

Ēkavuvamai A figure of speech and a subclass of UVAMAI: simile in which the subject of comparison and the standard of comparison have identical features of comparability such as animate-inanimate distinction, gender, action, etc.

Ēkāṅka uruvakam A figure of speech: metaphor in which only one of the limbs of an object/person is metaphorized. Cf. ANĒKĀṆKA URUVAKAM.

Ēkātacamālai A verse genre: poem describing ■ person from head to thigh, comprising eleven stanzas in AKAVAL VIRUTTAM metre.

Ēkāvaḷiyāṇi (Also ORRAIMAṆIMĀLAI) A figure of speech in which ■ thing is brought in as the subject of treatment which is followed by another thing which functions as the attribute of the former, and the subject of yet another thing which follows it as its attribute.

Ēkāṇmavātam A school extrinsic to CAIVAM: monistic doctrine according to which there is only one reality, viz., the Soul.

Ēcal A folk verse genre: poem in which each of the two parties extols himself and deprecates the other.

Ēṇinilai A sub-situation under the PURAM theme ULĪNAITṬINAI: warriors of great valour positioning the ladder over the impregnable fortress of the enemy.

Ēṇimayakkam/Ēṇimicaimayakkam A sub-situation under the PURAM theme ULĪNAITṬINAI: fighting of the opposing parties climbing ladders placed against the opposite sides of the wall of a fort.

Ēttal A sub-situation under the AKAM theme ARATTOTUNIRBAL: the confidante of the heroine speaking of the wealth, valour and other noble qualities of the hero.

Ētamkūṇi iravuvavaravu vilakkal A sub-situation under the AKAM theme VARAIVU MUṬUKKAM: the confidante forbidding the hero to come for nocturnal trysts by pointing out the hazards on the way.

Ētamkūṇi maṇuttal A sub-situation under the AKAM theme PĀṆKIYIRKŪṬṬAM: the heroine disagreeing for trysts by night pointing out the perils of the way of the hero.

Ētamāyital A MEYPPĀṬU pertaining to PERUNṬINAI (abnormal love): the heroine examining the obstacles to her union with the hero.

Ēṭiṭu talaippāṭu A sub-situation under the AKAM theme ARATTOTUNIRBAL: the confidante of the heroine speaking of the reasons for the union of the heroine with the hero.

Ētu Vide AṆUMĀṆAVURUPPU.

Ētunikaḷcci The coming of events as the concomitant fruits of previous deeds.

Ētuppōli Vide ĒTUVĀPĀCAM.

Ētuppōlivakai Vide UPAYACITTAM.

Ētuvāṇi A figure of speech based on cause and effect, being of two classes, viz., KĀRAKAVĒTU (assigning extraordinary causes in accounting for an event) and NĀPAKAVĒTU (means of knowledge ■ the

organs of perception). KĀRAKAVĒTU arising on the bases of the doer, the deed, instrument, time and place, expands into KARUTTĀK KĀRAKAVĒTU (the doer contributing to the extraordinary cause. e.g. The rain pours to make the world happy), KARUMA KĀRAKAVĒTU (the deed contributing to the extraordinary cause. e.g. The penance of the goddess of victory and wealth resulting in their embracing the king), KARUVIK KĀRAKAVĒTU (the instrument of action contributing to the extraordinary cause. e.g. The elephant's tusks existing to provide light to the world), KĀLAK KĀRAKAVĒTU (the time contributing to the extraordinary cause) and IṬAK KĀRAKAVĒTU (the place of action contributing to the extraordinary cause).

ētuvāpācam (Also ACITTAM and ĒTUPPŌLI) Fallacy of reason, being of three kinds, viz., ACITTAM (fallacy of reason being unsustainable), AṆAIKĀNTIKAM (fallacy of reason invariably associated with probability) and VIRUTTAM (fallacy of reason leading to a contrary effect).

ētuvitirēkam A figure of speech and a sub-class of VĒRRUMAIYAṆI, falling into two kinds, viz., KĀRAKAVĒTU VITIRĒKAM (differentiating two things in terms of made-up reasons) and NĀPAKAVĒTU VITIRĒKAM (differentiating two things in terms of natural reasons).

ētuvilakku A figure of speech and a sub-class of TAṬAIMOLIYAṆI in which an action is sought to be refuted by attributing an apparent cause. e.g. It cannot be called liberality on the part of the king. For, he does not gift things by his hands. The supplicants are allowed to take things themselves.

ētuvimūṭṭal Vide UTTI.

ētuvuvakam A figure of speech and a sub-class of URUVAKAM: metaphorization of an object stating the basis or source of comparison thereof.

ētuvuvamai (Also KĀRAṆAVUVAMAI) A figure of speech and a sub-class of UVAMAI: simile, comparing an object with another stating the reason thereof.

ēntalvaṇṇam One of the specific sound features of a verse (VAṆṇAM): rhythm produced by repeating the same word many times.

ēnticai Raised rhythm.

ēnticaicceppal A rhythm generally found in VENPĀ verse and produced by NĒRICAI following any KĀYCCĪR.

ēnticaittuḷḷal A rhythm generally found in KALIPPĀ verse and produced by NIRAIYACAI following any KĀYCCĪR.

ēnticaittūṅkal A rhythm found in VAṆCI verse and produced by NIRAIYACAI following any KANICCĪR.

ēnticaimellicai iṭaivaṇṇam One of the specific sound features of a verse (VAṆṇAM): overall raised rhythm (like the gait of the rutting elephant, raising of a cobra's hood, and the soaring of a bird in the sky) with a soft flow (like the swan's gait, the soft low sound of a drum, and the walking on sand) effected by the dominance of medial consonants.

ēnticaimellicai kuṛilvaṇṇam One of the specific sound features of a verse (VAṆṇAM): overall raised rhythm (like the gait of the rutting elephant, raising of a cobra's hood, and the soaring of a bird in the sky) with a soft flow (like the gait of a swan, the soft low sound of a drum, and

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச ங் ட ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
 ■ ā ī ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ḷ ṇ

the walking on sand) effected by the dominance of short vowels.

ēnticaimellicai neṭilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, raising of a cobra's hood, and the soaring of a bird in the sky) with a soft flow (like the gait of a swan, the soft low sound of ■ drum, and the walking on sand) effected by the dominance of long vowels.

ēnticaimellicai melivaṇṇam One of the specific sound features of ■ verse (VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, raising of a cobra's hood, and the soaring of a bird in the sky) with ■ soft flow (like the gait of ■ swan, the soft low sound of a drum, and the walking on sand) effected by the dominance of nasal sounds.

ēnticaimellicai valivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, raising of a cobra's hood, and the soaring of a bird in the sky) with a soft flow (like the gait of ■ swan, the soft low sound of a drum, and the walking on sand) effected by the dominance of plosive consonants.

ēnticaiyakaval A rhythm formed through the even combination of disyllabic simple ending feet.

ēnticaiyakaval iṭaivaṇṇam One of the specific sound features of ■ verse (VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, the raising of a cobra's hood, and the soaring of a bird in the sky) with rippling sound (like the whirl in water and the whirling of the

·wind) effected by the dominance of medials.

ēnticaiyakaval kuṇilvaṇṇam One of the specific sound features of ■ verse (VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, the raising of a cobra's hood, and the soaring of a bird in the sky) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of short vowels.

ēnticaiyakaval neṭilvaṇṇam One of the specific sound features of ■ verse (VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, the raising of a cobra's hood, and the soaring of a bird in the sky) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of long vowels.

ēnticaiyakaval melivaṇṇam One of the specific sound features of ■ verse (VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, the raising of a cobra's hood, and the soaring of a bird in the sky) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of nāsals.

ēnticaiyakaval valivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, the raising of a cobra's hood, and the soaring of a bird in the sky) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of plosives.

ēnticaiyolukal iṭaivaṇṇam One of the specific sound features of a verse

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஶ ஸ க்ங ச்ஞ ட்ண த்ந ப்ம் ய் ர் வ ழ் ள்ற் ள்
a ā i ī u ū ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

(VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, the raising of a cobra's hood, and the soaring of a bird in the sky) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of medial sounds.

ēnticaiyolukal kurilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, the raising of a cobra's hood, and the soaring of a bird in the sky) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of short vowels.

ēnticaiyolukal neṭilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, the raising of a cobra's hood, and the soaring of a bird in the sky) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of long vowels.

ēnticaiyolukal melivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, the raising of a cobra's hood, and the soaring of a bird in the sky) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of nasal sounds.

ēnticaiyolukal valivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, the raising of a cobra's hood, and the soaring of a bird in the sky) with a smooth even flow

(like the flowing of water and the blowing of wind) effected by the dominance of plosive consonants.

ēnticaivaṇṇam One of the specific sound features in verse (VAṆṆAM): raised rhythm, being of twenty sub-classes. (For description of each sub-class, see headwords beginning *ēntica*)

ēnticaivallicai ṭaivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall raised rhythm (like the gait of a rutting elephant, the raising of a cobra's hood, and the soaring of a bird in the sky) with a hard flow (like the twisting of iron wire or leather into ropes, and the stone rolling over another stone) effected by the dominance of medial consonants.

ēnticaivallicai kurilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, the raising of a cobra's hood, and the soaring of a bird in the sky) with a hard flow (like the twisting of iron wire or leather into ropes, and the stone rolling over another stone) effected by the dominance of short vowels.

ēnticaivallicai neṭilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, the raising of a cobra's hood, and the soaring of a bird in the sky) with a hard flow (like the twisting of iron wire or leather into ropes, and the stone rolling over another stone) effected by the dominance of long vowels.

ēnticaivallicai melivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall raised rhythm (like the

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண்த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ண்
a ā ī i u ū e ē ai o ō au k k ṇ ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

gait of the rutting elephant, the raising of ■ cobra's hood, and the soaring of ■ bird in the sky) with a hard flow (like the twisting of iron wire or leather into ropes, and the stone rolling over another stone) effected by the dominance of nasal sounds.

ēnticaivallicai valivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall raised rhythm (like the gait of the rutting elephant, the raising of ■ cobra's hood, and the soaring of ■ bird in the sky) with a hard flow (like the twisting of iron wire or leather into ropes, and the stone rolling over another stone) effected by the dominance of plosive consonants.

ēmam The overwhelming passion of sex. Also see ITUPPAINŌY.

ēmaverumai (Also PAṬAIYAṆUTTUP PĀLIKOLLUM ĒMAM) A sub-situation under the PUṚAM theme TUMPAITṬINAI: the accomplishment of victory in the war as the spear flung pierces the forehead of the elephant.

ērkaḷavuruvakam A PUṚAM sub-situation: metaphorizing the battlefield as a threshing floor, describing the warrior-king as ploughing the field.

ērmaṅkalam Ancient song of benediction sung at the commencement of ploughing.

ērōrkaḷavaḷi A sub-situation under the PUṚAM theme VĀKAITṬINAI: the warriors on chariots having got success on the battlefield, beside the success of the ploughmen on the cornfield.

ēlappāṭṭu (Also ŌṬAPPĀṬṬU, KAPPARPĀṬṬU and VAṆCIPPĀṬṬU) Boatman's song in which the words *ēlō*, *ēlēlō*, *ailacā* occur repeatedly.

ēḷakanilai 1. A PUṚAM sub-situation: praising the unceasing perseverance of the warrior even if he rides a goat. 2. A PUṚAM sub-situation: the warrior being in the defence of the country unconcerned about his blooming youth.

ēḷicai The seven notes of the diatonic scale, VIZ., KURAL, TUTTAM, KAICKIḷAI, ULAI, ILI, VIḷARI and TĀRAM (the modern day equivalents of which are collectively known as *sapta svaram*).

ēṇṇuḷikkōṭal A literary device: application of the rules and definitions to cases where they might suitably apply, allowing of exceptions.

ērappāṭṭu A folk verse genre: song sung while running a well sweep or one set to the rhythm of ■ running well sweep.

ērāṇmullai A sub-situation under the PUṚAM theme VĀKAITṬINAI: eulogizing the martial valour of a warrior-family.

ēriyamaṭarriṇam Vide PERUNṬINAI.

ērūkōṭṭarai Drum used in ĒRUKŌḷ tournaments (bull-fight) in forest-pasture (MULLAI) tracts.

ērūkōḷ (Also ĒRUTALUVUTAL and VIṬATTALUVAL) An AKAM concept and a sub-situation of AKAPPURAPPERUNṬINAI: the hero taming the bull to win the hand of the heroine. Also see PERUNṬINAI.

ērūkōḷkūri varaivukaṭātal A sub-situation under the AKAM theme PĀṆKIYIRKŪṬṬAM: the confidante urging the hero for marriage with the heroine telling him of the impending contest (in which a braver man would capture the bull and stake his claim for the hand of the woman he loves).

aimpaṭaiviruttam A verse genre: poem celebrating the five weapons (of Tirumāl) viz., discus, bow, sword, conch and club, in AKAVALVIRUTTAM metre.

aimpāt Vide AIṆKŪNTAL.

aimpulam The sensations of the five sensory organs, viz., taste, sight, touch, audibility and smell.

aimperuṅkāppiyam The five great epics, viz., *cilappatikāram*, *maṇimēkalai*, *cīvakaśintāmaṇi*, *vaḷaiyāpati* and *kuṇṭalakēci*.

aimperuṅkuḷu The five chief officers of a king, viz., *amaiccar* (minister), *purōkitar* (priest), *cēṇātipatīyar* (chief of the army), *tūtār* (ambassador) and *cāraṇar* (spy).

aimpori The five organs of sense, viz., body, mouth, eye, ear, and nose.

aiyakkāṭci Vide PIRAMĀṆA ĀPĀCAM.

aiyakkilavi An AKAM concept: the hero doubting whether the heroine is a human or a celestial being.

aiyaṅkaḷaiyum karuvi An AKAM concept: certain things such as the winking of the eyes, beetle thronging the wreath, etc., by which the hero comes to realize that the heroine is not ■ celestial.

aiyanṭirakkūḷal A sub-situation under the AKAM theme VARAIPORUḷPIRITAL: as the heroine is apprehensive of any blame befalling the hero on account of her revealing their love, the confidante dispelling her doubts and assuring her of resolution.

aiyanilaiyuvamai Vide ITARAVITARAVUMAL.

aiyam l. A sub-situation under the AKAM theme IYARKALPUṆARCCI: the hero in his first meeting with the heroine doubting whether she is ■ celestial or a human

being. 2. A MEYPPĀṬU other than the principal eight: doubt.

aiyamccyṭal A MEYPPĀṬU pertaining to PERUṆṬINAI (abnormal love): the heroine nursing doubts (as to the abidingness of the hero's love for her).

aiyamoli A defect in poetry.

aiyavaṇi (Also CANTAYAVAṆI) A figure of speech in which a person or object's identity is subjected to lack of certainty.

aiyavaticayam Vide ĀTCAYAVAṆI.

aiyavātam Agnosticism. The belief that nothing can be known about anything (including God) except material things. While Immanuel Kant argues that essential truth that lies beyond reality cannot be perceived, Marx asserts that empirical realism can see through what is an appearance.

aiyavilakku A figure of speech and ■ subclass of TAṬAIMOLIYAṆI in which the lack of certainty of a person or object's identity is removed through recognition of certain material objects or causes.

aiyavuvamai A figure of speech and a subclass of UVAMAI in which a close resemblance between two objects leads to one of them being spoken of as if it were mistaken for the other.

aiyurukkalaṅkal A sub-situation under the AKAM theme VARAIPORUḷPIRITAL: the sorrowing heroine doubting whether the wedding drum is that of the hero.

aiyuravuvātam Scepticism, questioning or doubting the truth of a theory, claim, etc.

aiyurūtal A sub-situation under the AKAM theme IRUVARUMUḷVAḷI AVANVARAVUṆARTAL: the confidante doubting ■ to the real intent

behind the varied enquiries the hero makes to her (and to the heroine).

aiivakaimarapiṇ aracarpakkam A sub-situation under the PUṬAM theme VĀKAIT-TIṆAI: the five vocations of the king, viz., learning, performing sacrifices, gifting, maintaining the army and protecting his subjects.

oṭṭaṇi (Also CURUṆKACCOLLAL, TOKAIMOLĪ, NUVALĀNUVARCI, PIRITUMOLĪTAL, PUṆAIVILIP-PUKALCCIIYAṆI and PUṆAIVULI VIḷAIVAṆI) A figure of speech in which the idea of the subject matter is sought to be conveyed suggestively by the description of that which resembles it, being of four kinds, viz., AṬAIYUM PORULUM AYARPAṬAMOLĪTAL (the subject matter and its attribute being conveyed suggestively by the description of that which resembles it and its attribute), AṬAI POTUVĀKKI PORULVĒRUPAṬA MOLĪTAL (the subject matter being conveyed suggestively by the description of that which resembles it with the attribute being common to both the subject matter and the standard), AṬAI VIRAVIP PORULVĒRUPAṬA MOLĪTAL (the subject matter being conveyed suggestively by the description of that which resembles it with one attribute common to both the subject and the standard, and another going with either of them), AṬAIYAI VIPARIṬAPPAṬUTTUP PORULVĒRUPAṬA MOLĪTAL (the subject matter being conveyed suggestively by the description of that which resembles it, with the attribute going with the standard applicable to the subject matter only).

oṭṭiyanirōṭṭiyam A variety of CITṬIRAKKAVE stanza in which the first half is OṬṬIYAM and the second half is NIRōṬṬIYAM.

oṭṭiyam Vide ITALKUVIPĀ.

oṭṭuppirimolĪ A defect in poetry.

ottakāmam AN AKAM concept normal, mutual love.

oṭṭālicaikkalippā A kind of KALIPPĀ verse, based on a particular flow of sound.

ottuṇarvu Empathy, identification with the object to such an extent that we feel what the object feels, undergoes.

oppakkūṇal Vide UTTI.

oppaṇi Vide UVAMAI.

oppāri Vide IRAPPUPPĀṬAL.

oppiluvamai Vide IYAIPINMAIYAṆI.

oppiyal ilakkiyam/oppilakkiyam Comparative literature. The examination and analysis of the relationships and similarities of the literatures of different peoples and nations. See also OPIṬṬU-MURAITṬIRAṆĀYVU. Cf. ULAKA ILAKKIYAM.

oppinmuṭṭital Vide UTTI.

oppīṭṭumuraittiraṇāyvu Comparative criticism. A mode of literary criticism based on a comparative analysis of two or more literary theories, genres, concepts, themes, stylistic features, etc., that are informed by certain fundamental convergences; it is also the one where the comparison is between literature and other disciplines such as philosophy, psychology, theology, etc. In practice, comparative literary studies transcend the boundaries of language, region and culture.

oppumaraiyuvamai A figure of speech and a sub-class of UVAMAI in which the characteristics of the standard of comparison are shown to be denied to the subject of comparison. e.g. The

characteristics of the rain clouds, viz., its season of formation, movement and clamour being denied to the subject, viz., Tirumāl.

oppumaikkuluvan̄i/oppumaikkūttavan̄i Vide UṬANILAICCOLLAN̄I.

oppumaikkūttavuvamai A sub-class of UVAMAI in which an object, that has to be either commended for its merit or condemned for its demerit, is mentioned along with several other objects having a similar excellent or base quality as the case may be, so as to render the comparison effective and telling.

oppumaip punaivilip pukaḷcciyāṇi A kind of PUṆAIVILIPPUKAḷCCIYAN̄I in which the subject of comparison is inferred through the standard of comparison.

oppuvaliyuvattal A MEYPPĀṬU pertaining to PERUNṬINAI (abnormal love): the heroine feeling glad at the sight of objects similar to the hero.

oppuravupporuḷ Objective correlative, introduced by T.S. Eliot. It is "a set of objects, a situation; a chain of events which shall be the formula of that *particular* emotion", and which will evoke the same emotion from the reader.

oyirkummi A folk verse genre: song sung in *oyil* (dancing of persons on festival occasions by moving round and round in a circle to the accompaniment of a song, bowing to the ground and waving little towels or handkerchiefs).

orukural tiraṇāyvu Vide PALKURAL TIRAṆĀYVU.

oruṅkiyalāṇi Vide UṬANAVIRCCCIYAN̄I.

oruṅkuṭantōr̄ra ētu A figure of speech and a sub-class of ĒTUVAN̄I: the cause and effect occurring simultaneously.

orucār pakarkuṇi A thematic situation under the KAḶAVU (pre-marital love) stage: the hero, not finding the heroine at the place of the day-tryst, returning disappointed.

oruciṛainilai Style of verse whose composition follows the sequence of the events narrated.

oruciṛaṭi Monometer.

orutalaikkāmam An AKAM theme: one-sided, unreciprocated love. Cf. KAICKILAI.

orutalaittuṇṭital Vide UṬṬI.

orutalaimoḷi Vide UṬṬI.

orutalaiyaṇmai muṭintatukāṭṭal Vide UṬṬI.

orutalaiyulṭal Vide AVATTAL.

orutaṇinilai (Also VARUVICAIPPUNALAİK KARCIṚAIPOḶA ORUVAN̄ TĀNKIYA PERUMAI) A sub-situation under the PUṚAM theme VAṆCITṬINAI: a soldier blocking a massive army of the enemy single-handedly.

orutiṇaimālai A verse genre: composition on the sub-situation (TUṚAI) of a particular thematic situation (ṬINAI).

orutuṛaikkōvai A KŌVAI sub-genre: composition on a given AKAM sub-situation (TUṚAI), in KAṬṬALAİKKALITTUṚAI metre.

orunilaimāntar Flat character. Types or caricatures defined by a single idea or quality, as opp. to round character.

Cf. VAḶARANILAIMĀNTAR.

orupatukūṛṛirukkai A verse genre and a variety of CITTIRAKKAVI: verse in the composition, of which the numerals 1-10 occur first in the ascending order and then in the descending order.

orupālcērkkait tiraṇāyvu Gay and Lesbian criticism, sometimes called sexualities criticism (*pāliyal tiraṇāyvu*). Forms of

gender criticism (PĀVAKAIT TIRANĀYVU) focusing on issues of homo- (and hetero-) sexuality. It extends the debate between feminist and gender critics about whether there is such a thing as "reading like a woman" (or man) by arguing that they are gay and lesbian ways of reading, that is, reading a text from a distinct gay male standpoint, and from a distinct lesbian standpoint. See also PENNIYAM, PANPĀṬṬU URUVĀKKAM and IYALPIYAM.

orupāvorupakṭu A verse genre: poem of ten stanzas composed in any one of the three metres - AKAVAI, VENPĀ or KALITTURAI.

orupuṭaiyuvamai A figure of speech and a sub-class of UVAMAIYANI: simile in which comparison applies only partially and not fully, distinct from MURRUVAMAI.

oruporuṇmōli A defect in poetry.

oruporuṭivakam A figure of speech and a sub-class of TIVAKAVANI in which several terms in a verse come to bear on the meaning and significance of one idea or object.

oruporuṭpāṭṭu A poem on a single thematic strand.

oruporuṭvērūmaiccaman A figure of speech and a sub-class of VĒRRUMAIYANI in which two things of comparable characters are shown to be distinctive in relation to a particular trait.

oruporuṭuruvakam A figure of speech and a sub-class of URUVAKAM: a metaphor in which only one of the things/ideas comprising a verse is metaphorized.

oruporuṭuvamai A figure of speech and a sub-class of UVAMAI: simile in which a single standard of comparison goes with several subjects of comparison.

orupōku 1. A species of OTTĀLICAKKALIPPĀ, being of two kinds, viz., KOCCAKAKKALIPPĀ and AMPŌTARAṆKAM. 2. A verse genre: poem praising God or king in ORUPŌKU (I) in the second or third person narrative. 3. Vide KALAMPAKAM.

orumukaveṭṭiṇi A kind of stage curtain drawn from one side only.

orumutal niralnirai Vide NIRALNIRAI.

orumurritṭai Vide MURRETUKAI.

orumaivātam Monism. In literary criticism, it refers to the emphasis on a particular critical approach to the study and explication of a text, as opposed to pluralism (PANMUKAVĀTAM) which admits of diverse approaches taking the work to be a multivalent object.

oruvayirpōliyuvamai A figure of speech and a sub-class of UVAMAI in which the sign of comparison is used once only but goes with all the standards of comparison which they occur in a verse. Cf. PALVAYIRPŌLIYUVAMAI.

oruvārukkappā A verse genre: composition which comprises stanzas of letters of the same kind or of the same phonemic group.

oruvaiṭṭēraḷ (Also CIRAPPUNILAIPIRAPORUṬ VAIPPU) A figure of speech and a sub-class of PIRAPORUṬVAIPPAṆI in which a general notion is made not to embrace all the phenomena in the world.

oruvaiṭṭanattal An AKAM thematic situation: the hero's temporary absence from rendezvous with the heroine after his having consented to marry her.

oruvaiyoppin oruporuṭmolitaluvamai A figure of speech and a sub-class of UVAMAI: simile in which a particular aspect of the standard of comparison, governed

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன
a ā i ī u ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

oliyacai The last foot of a verse line occurring with one or two syllables fewer than the usual.

oḷukkattāl aiyam firtal / oḷukkam A phase of the sub-situation MUṆṆURA UṆARTAL under the AKAM theme PĀNKIMATIYUṬAṆ-PĀTU: the confidante's understanding of the union between the hero and the heroine getting confirmed through the heroine's acts such as not praying to the crescent moon (for a virtuous husband).

oḷukicai (Also CUKUMĀRATAI) Vide VAITARUP-PANERI.

oḷukicaicceppal A rhythm noticeable in the species of VEṆPĀ verse in which VEṆCIRVEṆ-ṬĀLAṆ comes in along with IYAṆCIRVEṆṬĀLAṆ.

oḷukicaiyakaval A rhythm noticeable in AKAVAL verse when it contains both NĒRONRĀCIRIYATTĀLAṆ and NIRAIYONRĀCIRIYAT-ṬĀLAṆ.

oḷukuvannam One of the specific sound features of ■ verse (VANṆAM): rhythm that flows evenly in a pleasing manner like ■ slow gliding stream.

oḷvāḷamalai A sub-situation under the PURAM theme TUMPAITṬIṆAI: the sound of the bright sword being brandished by warriors wearing anklets.

orralapeṭai Vide ALAPEṬAITṬOTAL.

orrupeyarttal Verse composed in such a way that (i) the deletion of the consonant in a euphonic combination of words alters the meaning (e.g. *kaṅkāpuram āḷikai - kaṅkāpura āḷikai*), and (ii) the words used in the verse admit of more than one meaning.

orrumai *nayam* Vide NAYAM.

orrelutū Vide UṬALELUTTU.

orramanīmālai Vide ĒKĀVALIYAṆI.

orrolippaṭṭu Verse, in which the words do not contain any consonants.

onpatināyirappaṭi A commentary by Nañciyar on the *tiruvāymoḷi* consisting of 9000 *granthas* in the MAṆIPPIRAVĀLAM style.

onpatukunṛirukkai A verse genre and ■ variety of CITṬIRAKKAVI verse in the composition of which the numerals 1 - 9 occur first in the ascending order and then in the descending order.

onraṅkonrutaviyaṇi Vide ANNİYŌNNIYAṆI.

onrātavaṇcittālai Combination of two metrical feet, the first of which is ■ KANICCIṆ and the next a foot beginning with NĒRACAI.

onriyavaṇcittālai Combination of two metrical feet, the first of which is ■ KANICCIṆ and the next a foot beginning with NIRAIYACAI.

onrilonṛinmai Vide APĀVA ĒTU.

onriṇamuṭittal taṇṇiṇamuṭittal Vide UṬṬI.

onriṇonrapāvam Vide ONRILONṆINMAI.

ōkam Vide APĀVA ĒTU.

ōcai Rhythm as defined by the combinations of metrical feet and linkages permitted for a specific metre, being of four principal classes, viz., AKAVALŌCAI, CEPPALŌCAI, TUḷḷALŌCAI and TŪNKALŌCAI. Each rhythm has three rhythmic variations, viz., ĒṆṬICAI, OḷUKICAI, TŪNKICAI for CEPPALŌCAI and AKAVALŌCAI; and ĒṆṬICAI, AKAVALŌCAI, and PIRINTICAI for TUḷḷALŌCAI and TŪNKALŌCAI.

ōcai *nayam* Cadeñice.

ōcayūṭaimai Vide NŪLAḶAKU.

ōṭṭiyam Vide ITALKUVIṬĀ.

ōṭappaṭṭu Vide ĒLAPPĀṬṬU.

ōṭarikkannṭikku avaṇ celavuraittal (Also PĀNKI TALAIVIKKU AVAṆCELAVURAITṬAL) A sub-situation under the AKAM theme VARAIVIṬAIVAṬṬUP PORUḷVAYIRPIRITAL: the

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ன்த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
■ ā ī ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y. r i v ḷ ḷ ṛ ṇ

confidante informing the heroine of the hero's leaving them for earning money for his wedding with the heroine.

ōttu A large division or chapter of a book.

ōttumuraivaippu Vide **UTTI**.

ōtaruppīrivu talaimakan tannāl unarnta tōli talaimakaṭṭu unarttal (also **KALVIKKUPPIRIVU TALAIMAKAṆĀL UNARNTA TŌLI TALAIMAKAṬṬU UNARTTAL**, **TALAIVIKKU UNARTTAL** and **PIRIVU NIṆAIVURAITTAL**) A sub-situation under the **AKAM** theme **ŌTARPIRIVU**: the confidante having learnt of it from the hero, informing the heroine about the hero's intention to leave her for the pursuit of learning.

ōtarpirivu (Also **KALVIPPIRIVU** and **KALTVAYIRPIRIVU**) An **AKAM** concept: ■ phase in the married life between the hero and the heroine: separation of the hero from the heroine in pursuit of learning.

ōmpaṭutturaittal (Also **PĀNKI KAIYAṬAI KOṬUTTAL**, **PĀNKI TALAIMAKAṬAI TALAIMA-KAṬUK KAIYAṬAI KOṬUTTAL** and **PĀNKI TALAI-VARUK KAIYAṬAI KOṬUTTAL**) A sub-situation under the **AKAM** theme **UṬAṆPŌKKU**: the confidante entrusting the heroine to the hero as they set out on elopement.

ōmpaṭai 1. A sub-situation under the **PURAM** theme **PĀTĀṆṬINAI**: the wise counselling the king on matters of virtuous conduct. 2. A literary genre: on defence, protection.

ōmpaṭaikkiḷavi An **AKAM** concept: entrustment of the heroine to the hero by her confidante for (marital) protection.

ōrppu Vide **ĀṬŪKKUNAM**.

ōraṅka nāṭakam One-act play.

ōracaiccīr Monosyllabic feet.

ōraṭippatam Musical composition of **TARU** consisting of **PALLAVI** (refrain), **ANUPALLAVI**

(second refrain) and a **CARAṆAM** (third section).

ōraṭimaṭakku Vide **MAṬAKKANĪ**.

ōraṭimukkāl Vide **ĪRAṬVENPĀ**.

ōriṇappaṭṭu Vide **INAVELUTTUPPĀṬṬU**.

ōreḷuttantāti A verse genre: a composition comprising stanzas of letters of the same kind or the same phonemic group composed with the **ANTĀTI** verse linkage.

ōreḷuttinam A variety of metrical composition.

ōreḷuttuppāṭṭu / ōreḷuttumaṭakku A figure of orthography consisting in the consecutive repetition of the same letter in ■ verse, as in *nānānātaṅkūṭicai nāṭun-tōjilōvā*.

ōrai A women's play, ■ kind of dance with hands joined in a circle, the performers singing while dancing.

ōraippāvai Doll used by women in their play.

ōroṟuvāram Musical composition sung to ■ single beat.

kaca paṛiṭcai Vide **ARUPATTUNĀṆKU KALAĪKAḸ**.

kaṭkattampam Vide **ARUPATTUNĀṆKU KALAĪKAḸ**.

kaṭkāñci A sub-situation under the **PURAM** theme **KĀNCITTINAI**: the king providing palm wine to the valorous warriors.

kaṭṭamai oḷukkattuk kaṇṇumai A sub-situation under the **PURAM** theme **VĀKAITTINAI**: having good conduct in an unassailed manner which comprises humility, good manners, impartiality, non-coveteousness, non-slandering, fearing evil deeds, non-envying, patience, etc.

kaṭṭamaippu Structure. When equated with form, it refers to the arrangement of material in ■ work, that is, the ordering of its component parts. In ■ poem, it

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ ஃ ■ ச ஞ ட ண் த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ன் ன்
■ ā ī ū ē ē ai o ō au k k ṇ c ṇ ṭ n t n p m y r l v j j r ṇ

encompasses the division of the material into stanzas, as also the arrangement of ideas or images. In ■ play, it refers to the division of the material into acts and scenes ■ as well as to the logical progression of the action. In novels, structure refers to plot (the ordering of the events that make up the story).

kaṭṭalaikkali (Also KAṬṬALAIKKALIPPĀ) A kind of KALI verse of four lines in which every line has the same number of ACAI, opp. to KALAMPAKAKKALI.

kaṭṭalaikkalitturai (Also KALITTURAI) An auxiliary form of KALIPPĀ metre, comprising four lines of five feet each.

kaṭṭalaikkalippā Vide KAṬṬALAIKKALI.

kaṭṭalaiyaṭi Foot whose length is determined by the number of letters. Cf. AṬI.

kaṭṭalaivaṇci The VAṆCIPPĀ verse in which each line has the same number of syllables.

kaṭṭalaivenpā Agreement in the number of letters among the lines of a stanza, except in the last line.

kaṭṭiyakkāraṇ / kaṭṭiyaṅkāraṇ 1. Panegyrist, herald. 2. Buffoon.

kaṭṭiyam (Also PARĀKKU) A verse genre: panegyric chanted before or on the arrival of kings or other great persons.

kaṭṭilnittapāl A sub-situation under the PURAM theme VĀKAITṬINAI: abdication of the throne.

kaṭṭu An AKAM concept: the foster-mother trying to find out the cause of the change in the demeanour of the heroine through the diviner. Cf. KALAṆKU.

kaṭṭurai 1. Pithy, sententious expression. 2. Proverb. 3. Figurative language, magnifying or deprecating. 4. Essay.

kaṭṭuraippōli A kind of prose. Cf. CEYUṬPŌLI.

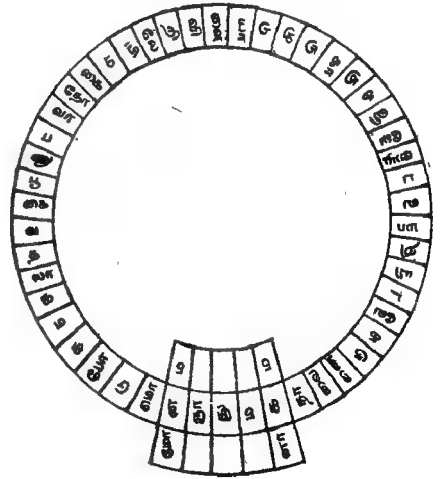
kaṭṭuraiyiṇmai A MEYPPĀṬU pertaining to the undistressed state (leading to marital love): the heroine being speechless (as her love for the hero goes boundless).

kaṭṭuvicci / kaṭṭuvitti An AKAM concept: female diviner.

kaṭṭuvittikūral A sub-situation under the AKAM theme VARAIPOṬṬIPIRITAL: the divining woman declaring that the 'ailment' of the heroine is the result of possession by Lord Murugaṇ.

kaṭṭuvaippittal A sub-situation under the AKAM theme VARAIPOṬṬIPIRITAL: the foster-mother resorting to divination to know about the 'ailment' of the heroine.

kaṭakapantam A variety of CITṬIRAKKAVI verse fitted into ■ fanciful diagram representing ■ bracelet as under:



நாகமக ளாகமது ஞானமன மோனமொடு
பேகமக வாதவகை பூணுபவா - தோகைமயி
லேறிவினை யாடுமுரு காகுகவி வேழைபவ
மாறியிட வேகருணை வை.

அ ஆ இ ஈ உ ஊ ஏ ஐ ஒ ஓ ஔ ஃ க் ங் ச் ஞ் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

kaṭaliṭaivaittu tuyaraṇivittal A sub-situation under the AKAM theme PĀNKIYĪKŪṬIṬAM: (with the hero standing off at the hedge-side hearing it) the confidante speaking of the distress of the heroine by addressing the roaring sea.

kaṭaloṭu pulattal A sub-situation under the AKAM theme ORUVALIṬṬAṆATTAL: the sea being unresponsive to her enquiry about the hero's return, the confidante becoming angry with the sea.

kaṭaloṭu varavu kēṭṭal A sub-situation under the AKAM theme ORUVALIṬṬAṆATTAL: unable to bear the separation of the hero, the heroine enquiring the sea about the return of the hero.

kaṭavulmaṅkalam Ceremony of consecration of a new idol in a temple.

kaṭavulmāṭṭuk kaṭavuppenṭir nayanta pakkam A sub-situation under the PUṬAM theme PĀṬĀṆṬIṆAI: the state of the celestial women who fall for gods.

kaṭavulmāṭṭu māṇṭappennir nayanta pakkam A sub-situation under the PUṬAM theme PĀṬĀṆṬIṆAI: the state of earthly women who fall for gods.

kaṭavul vaṇakkam (Also KATAVUL VĀLTṬU) Invocation to the deity either at the commencement of ■ treatise or at the beginning of each part or section of the same.

kaṭavul vālttu 1. Vide KATAVUL VAṆAKKAM. 2. A PUṬAM sub-situation under PĀṬĀṆṬIṆAI: speaking of the kings praising one of the Hindu Trinity (Civaṇ, Tirumāl and Piramaṇ).

kaṭānilai A verse genre: poem on the offering of he-buffalo to the Goddess Kāḷi.

kaṭikaivenpā (Also NĀLIKAIKKAVI and NĀLIKAIVENPĀ) A verse genre: poem consisting of thirty two stanzas in NĒRICAI-VEṆPĀ metre recounting the noble deeds of kings or of gods as if they were performed on ■ hourly basis.

kaṭitappuṭiṇam Epistolary novel. The kind of fiction whose plot is entirely developed through letters, whether through ■ exchange of letters between multiple characters or through the correspondence of only one character.

kaṭimaram (Also KĀVALMARAM) Totemic tree-tree as ■ symbol of the king in ancient times.

kaṭimaṇai nittapāl A sub-situation under the PUṬAM theme VĀKAITṬIṆAI: not coveting another's wife.

kaṭunkavi Vide PULAVAR.

kaṭaikkāppālar Vide Eṇṇērāyam.

kaṭaikkāppu Last verse of ■ decad which speaks of the effects, benefits or results of reciting the given text.

kaṭaikkurāi Vide CEYŪL VIKĀRAM.

kaṭaikkūṭṭunilai 1. A sub-situation under the PUṬAM theme PĀṬĀṆṬIṆAI: asking for presents. 2. A literary genre on the above theme.

kaṭaikkūlaimuraṇ Antithesis either in form or function among the last three feet of ■ line, ■ miscellaneous auxiliary kind of MURANTOTAL.

kaṭaiccaṅkam Vide CAṆKAM.

kaṭaitalaippūṭṭu Vide PORULKŌL.

kaṭaitirappu A constituent of PARAṆI genre: exhorting the womenfolk to open the door so that they may listen to the eulogy sung about and also join in singing the

praises of ■ warrior returning home in triumph.

kaṭainilai (Also VĀYILNĪLAI) 1. A PURAM sub-situation under PĀTĀNTINAI: the bard arriving at the mansion of the patron after a long travel asking the gatekeeper to announce his arrival to the patron-king. 2. (Also VACAIPPĀṬṬU) A literary genre ■ the displeasure of the bard as the king delays gifts to him.

kaṭainilai kuṇattivakam Vide TIVAKAṆAI.

kaṭainilaic cātittivakam Vide TIVAKAṆAI.

kaṭainilait tīvakam Vide TIVAKAṆAI.

kaṭainilait toḷilfivakam Vide TIVAKAṆAI.

kaṭainilaip poruḷfivakam Vide TIVAKAṆAI.

kaṭainilaiviḷakku Vide IRUTTVIḷAKKU.

kaṭaippiṭi Vide ĀTŪUKKUNAM.

kaṭamaṭakku Vide MAṬAKKAṆAI.

kaṭaimuraṇṭotai The contrast marking the final foot of a line, a miscellaneous auxiliary kind of MURAṆṬOTAI.

kaṭaiyam A KŪTTU: dance of Intirāṇi the celestial queen adjacent to the North Gate of Vāṇācuraṇ's capital.

kaṭaiyaḷapetai Agreement of elongation of the final foot of every line of a verse.

kaṭaiyaḷavu ampōtarāṇka ottāḷicaikkalippā

A sub-class of AMPŌTARĀṆKA OTTĀḷICAIKKALIPPĀ marked by the occurrence of four lined TARAVU and CURITAKAM, three two-lined TĀḷICAI, a two-lined ARĀKAM, two-lined PĒREN of four feet each, four two-footed and one-syllabled ITAIYEN, and eight-lined CIRREN of one foot and one syllable and ■ detached foot.

kaṭaiyākinpā A verse kind marked by the occurrence of feet and foot-linkage of other verse kinds.

kaṭaiyākukalinetiḷaṭi Lines exceeding ten feet each.

kaṭaiyākumōṇai Repetition of initial related letters leading to an assonance.

kaṭaiyāketukai An auxiliary kind of ETUKAI, agreement of the third letters, agreement of vowels only in the second positions, etc., except the agreement of the second letters (same) and the agreement of the full forms from the second letters onwards.

kaṭaiyiṇaittoṭai A kind of verse in which the last two feet of ■ line have MŌṆAI and other features.

kaṭaiyiṇai muraṇṭotai The contrast marking the last two feet of a line, ■ miscellaneous auxiliary kind of MURAṆṬOTAI.

kaṭaiyetukai Agreement of the second letters in the final foot of every line of a verse, a miscellaneous auxiliary kind of ETUKAI.

kaṇkūtuvari Histrionic gesticulation of the casual meeting of the hero with the heroine for the first time.

kaṇṭamaikūṛal (Also TALAIVAN TAṆAKKUT TALAIVINILAI KŪṚAL) A sub-situation under the AKAM theme PĀṆKAṚKŪṬṬAM: the confidant, having found the heroine at the rendezvous, reporting of it to the hero.

kaṇṭavarkūṛal (Also KĀṬALAN PIRIVULIK KAṆṬŌR PULAVIKKU ĒTĪTAM IVVIRAIVIKKEṆAL) A sub-situation under the AKAM theme PARATTAIYIRPIRIVU: the hero having parted from the heroine in search of prostitutes, the beholders saying that the love-quarrel of the heroine is due to this fact.

kaṇṭavarmakiṭṭal (Also KAṆṬŌRAYITṬAL) A sub-situation under the AKAM theme UṬAṆPŌKKU: the hero and the heroine on elopement, the passers-by struck by their form and

features wondering whether they are humans or celestials.

kaṇṭavaliyuvattal A MEYPPĀṬU pertaining to the fifth phase of pre-marital love: the heroine (after the union) feeling delighted as she happens to meet the hero.

kaṇṭukaṇcivattal A sub-situation under the AKAPPURAM theme PERUNṬINAI: the heroine getting angry at the large wreath over the chest of the hero.

kaṇṭukaicōrtal A sub-situation under the AKAPPURAM theme PERUNṬINAI: the confidante of the heroine grieving at the intense love-sickness of her lady.

kaṇṭumarāmai Vide PIRAMĀṆA ĀPĀCAM.

kaṇṭōr An AKAM concept passers-by, on-lookers.

kaṇṭōr kātaliṇ vilakkal (Also KAṇṭŌR-VIRUNTUVATTAL and NEṬI VILAKKIK KŪRAL) A sub-situation under the AKAM theme UṬAṆPŌKKU: the hero and the heroine on elopement, the people around urging them to break their journey and stay with them for the night.

kaṇṭōr taṇṭpati aṇimai cārṇal A sub-situation under the AKAM theme UṬAṆPŌKKU: inviting the hero and the heroine on elopement for stay with them for the night, the passers-by adding that their town is close to them.

kaṇṭōrmakiḷcci A sub-situation under the AKAM theme UṬAṆPŌKKU: the on-lookers expressing their joy at seeing the hero and the heroine journeying together in elopement.

kaṇṭōrmakiḷtal A sub-situation under the AKAM theme VARAITAL: rejoicing of the people who attend the wedding of the hero and the heroine.

kaṇṭōrviruntuvaittal Vide KAṇṭŌR KĀTALIN VILAKKAL.

kaṇṭōrayirttal Vide KAṇṬAVARMAKĪLTAL.

kaṇṭōr irakkam Vide ĀYAMUM TĀYAMUM AḷUNĀK KAṇṭŌR KĀTALIN IRĀṆKAL.

kaṇṇaḷitturai Vide URAL.

kaṇṇi 1. Each of the several distiches in long poems ■ the KALIVENPĀ. 2. A literary genre: stanza of two lines often set to music, and sung without PALLAVI and AṆUPALLAVI. Vide TALAIMĀLAI.

kaṇṭuyilmaṇuttal A MEYPPĀṬU pertaining to PERUNṬINAI (abnormal love): the heroine's eyes refusing to have sleep.

kaṇ nayanuraittal A sub-situation under the AKAM theme CĒṬPAṬAI: the hero praising the gracefulness of the heroine's eyes in the confidante's presence.

kaṇṭaiṇilai 1. A PUṬAM sub-situation under VĀKAIṬṬINAI and PĀṬAṆṬINAI: court physicians, ministers and other attendants of ■ king sitting in audience humbly suggesting to their majesty that it is time for him to go to bed. 2. A verse genre: poem containing the KAṇṬAIṆILAI theme.

kaṇṭai perātu kaṅkul nōtal A sub-situation under the AKAM theme PIRIVUḶIK-KALAṆKAL: the hero being distressed and sleepless due to the passion of love for the heroine.

kaṇṭaiikka varuntal A sub-situation under the AKAM theme PĀṆKAṆKŪṬṬAM: the hero feeling sad as the heroine closes her eyes with hands and hides herself behind a creeper in shyness.

kaṇṭuppalai An AKAM concept: wasting of the heroine's eyes through wistful longing.

kaṇakku Work comprising two kinds: MĒLKAṆAKKU and KĪLKAṆAKKU. MĒLKAṆAKKU:

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ கங ச ஞ ட ண த ந ப ம ய ர ல வ ள ழ ஞ
■ ā ī ū ē ē ai o ō aū k k ṇ c ṇ ṭ ṇ t n p m y r l v l ḷ ṛ ṇ

karantuvaral eḷiṇi A kind of overhanging curtain put up on the ancient stage.

karanturaicceyyuḷ/karanturaippāṭṭu A variety of CITTIRAKKAVI stanza composed in such a way that when the alternate letters of the words in an existing verse, starting from the end of the verse with the word-initial letter there, are put together, they form by themselves another verse altogether.

karantaittiṇai A PUṬAM thematic situation: recovering the cattle seized by the enemy.

karantaimālai A verse genre: poem on the theme of recovering the herd of cows seized by the enemy as a signal of the declaration of hostilities, composed in thirty stanzas in any of the metrical types.

karantaiyaravam A sub-situation under the PUṬAM theme KARANTAITTIṆAI: the clamour of the soldiers as they set out for the recapture of the cattle seized by the enemy.

karavu veḷippaṭuppaṇi A figure of speech in which one's knowledge of another's covert action is made known suggestively through action by the former.

karimā Vide AṬṬAMĀCITTI.

kariviruttam Vide ĀṆAIVIRUTTAM.

karu Vide AṬṬIKKARUTTU.

karuṇkūttu Drama of a very low order.

karuṇai Vide IRACAM.

karuttaḷavai (Also KARUTALAḷAVAI) Inference.

karuttaṟivittal A sub-situation under the AKAM theme MATIYUṬAMPATTUTAL: His varied enquiries drawing no response, the hero revealing his love for the heroine giving the confidante (and the heroine) a bunch of tender leaves as his love-token.

karuttākkam Concept.

karuttāk kārakavētu Vide ĒTUVANI.

karuttāṭal Discourse. (i) The thoughts, statements, or dialogue of individuals, especially of characters in a literary work; (ii) the words in, or text of, a narrative opposed to its story line; or (iii) a 'strand' within a given narrative that argues a certain point or defends a given value system.

More generally, *discourse* refers to the language in which a subject or a kind of knowledge is discussed or a certain kind of business is transacted. Human knowledge is collected and structured in discourses.

karuttāṭal pakuppāyvu Discourse analysis. An approach to literature that examines how language is used in more-or-less continuous discourse. Practitioners of discourse analysis concentrate on the larger patterns of discourse rather than on smaller linguistic units. Discourse analysis has had a particular impact on dialogic criticism (PALKURAL TIRAṆĀYVU).

karuttā vākupeyar A figure of speech metonymy, where the doer is put for the work done.

karutturai Vide URAI I.

karuttuṭaiyaṭaikoliyaṇi / karuttuṭaiyaṭaimoliyaṇi A figure of speech in which the epithets and phrases qualifying a word or expression have in themselves a suggestive force.

karuttupporuḷ Subject.

karuttumutalvātam Idealism.

karuttumuraṇ Antithesis. It is a rhetorical device in which two ideas are directly opposed. The opposing ideas are usually

அ அ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ கங் ச ஞ ட ண் த ந் ப ம ய ர் ல வ ழ ள ற ன்
a ā i ī u ū e ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

presented in a grammatically parallel way, thus creating ■ perfect rhetorical balance.

karuttuvamai Vide IYAMPŪTAL VĒIKAIYUVAMAI.

karuttuviḷakkakkarpaṇai Interpretative imagination.

karuttōṭṭam Perspective.

karutal 1. A MEYPPĀṬU other than the principal eight: intention. 2. Vide PIRAMĀṆAM.

karutalaḷavai Vide KARUTTAḷAVAI.

karutukōḷ Hypothesis.

karuppam Vide NĀṬAKACCANTI.

karuppup peṇṇiyam Black feminism. A postmodern (see PIṆNAVĪNATTUVAM) feminist approach (see PEṆṆIYAM) which is an offshoot of the doctrine that 'personal is political'. That is, individual women have all along either suppressed or kept to themselves problems and complexities relating to sex life, although they have been common to all women. This suppression is specifically pronounced in the black women who are being subjected to sexual cruelties and violence much more than their white counterparts. In India, black feminism manifests in dalit feminism (TALIT PEṆṆIYAM) which focuses on issues of social repression as much as gender discrimination.

karupporuḷ An AKAM concept distinctive regional features of the physical world of each of the AINTIṆAI (five tracts of land), viz., god, hero and heroine, people, birds, beasts, settlements, water sources, flowers, trees, food, drums, stringed instruments, melody-types, occupation and pastime.

karuma kārakavētu Vide ĒTUVANI.

karumavitikaḷ Vide EṇṇĒRĀYAM.

karuvik kārakavētu Vide ĒTUVANI.

karuvi nāṭṭār vaḷakkāru Metafolklore.

karuvipporuḷ Object.

karuvimolī Metalanguage.

karuviyākupeyar A figure of speech: metonymy in which cause is put for effect.

karuviḷaṅkaṇi Formula denoting ■ foot of three NIRAI.

karuviḷaṅkāy Formula denoting ■ foot of two NIRAI followed by a NĒR.

karuviḷantaṇṇiḷal Formula for the metrical foot of *nirai-nirai-nēr-nirai*.

karuviḷantaṇṇū Formula for the metrical foot of *nirai-nirai-nēr-nēr*.

karuviḷanaṇuḷiḷal Formula for the metrical foot of *nirai-nirai-nirai-nirai*.

karuviḷanaṇumpū Formula for the metrical foot of *nirai-nirai-nirai-nēr*.

karuviḷam Formula for the metrical foot of *nirai-nirai*.

kalnaṭutal 1. A PUṬAM sub-situation: theme of setting up ■ memorial stone for a warrior who died in battle. 2. A literary genre on the above theme.

kalnīrppaṭuttal A PUṬAM sub-situation: 1. Theme of bathing a choice stone for the memorial stone of a dead warrior. 2. Theme of lofty stones being prepared for the memorial stones of the dead warriors. Cf. NĪRPPAṬAI.

kalmuraipaliḥcal A PUṬAM sub-situation: praising the memorial stone of ■ dead warrior.

kalvi One of the sources of the MEYPPĀṬU PERUMITAM (pride): learning.

kalvikkuppīrivu tala imakaṇāl uṇarnta tōḷi tala imakaṭku uṇarttal Vide ŌTARKUP-PIRIVU TALAIMAKAṆTANĀL UṆARNTA TŌḷI TALAIMAKAṬKU UṆARTTAL.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஓ ஔ ஈ ி க ங ச ஞ ட ண் த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

(describing the excellence of the beetle and sending it ■ love-messenger), TALAI (the confidante offering the green-foliage to the heroine given by the hero as present to her), ŪCAL (describing the woman ■ swing), KORRIYĀR (address by ■ lewd person on seeing ■ Vaiṣṇava female mendicant), PICCIYĀR (address by ■ lewd person wooing ■ Saiva female mendicant), ITAICCIYĀR (address by ■ lewd person wooing ■ herdsman), and VALAICCIYĀR (address by a lewd person wooing ■ fisherwoman).

kalampakamālai (Also PAṆMANIMĀLAI) A verse genre: poem containing all the constituents of ■ KALAMPAKAM except ORUPŌKU, ŪCAL and AMMĀNAI.

kalampakaveṇpā Lack of agreement in the number of letters among the lines of a stanza.

kalavi (Also KŪṬṬAM and PUṆARCCI/PUṆARTAL I) An AKAM theme: union of the hero and the heroine.

kalavikarutip pulattal A sub-situation under the AKAM theme PARATTAYIRPIRVU: the heroine tending to sulking with a view to accomplishing more and more of joy in union.

kalaviyittattu ūṭal A sub-situation under the AKAM theme PARATTAYIRPIRVU: the heroine sulking with the hero in the bed.

kalaviyippam kūral A sub-situation under the AKAM theme MAṆAṆCIṆAPPURAITTAL: the foster-mother telling the mother about the joy of union of hero and the heroine.

kalaviyuraittal (Also PUṆARCCIYIN MAKIṬṬAL) A sub-situation under the AKAM theme IYARKAIPPUNARCCI: the utterance of the hero revealing his exultation of union with the heroine.

kalaviyinnmakilcci (Also KALAVIYINMAKIṬṬAL I) A sub-situation under the AKAM theme PĀNKARKŪṬṬAM: the hero and the heroine enjoying sexual union.

kalaviyinnmakilṭtal I. Vide KALAVIYIN MAKIṬṬAL. 2. (Also PUṆARTAL) A sub-situation under the AKAM theme IRAVUKKUR: the union of the hero with the heroine during night trysts.

kalavaiyaṇi Vide CAṆKIRANAVANI.

kalittalai Metrical connection between two successive feet in which a KĀYCCIR is followed by a foot beginning in NIRAI.

kalittāḷici An auxiliary form of KALIPPĀ verse, consisting of lines of equal length, the last one being longer than the rest, with any number of stanzas treating of more than one subject. Cf. KALIYOTTĀḷICAL.

kalitturai Vide KAṬṬALAṬKALITTURAI.

kalitturai inaimaṇimālai Vide INAIMAṆIMĀLAI.

kalitturaiyāntāti (Also KALIYANTĀTI) A verse genre: poem in thirty stanzas in KAṬṬALAṬKALIPPĀ or VEṆKALIPPĀ metre using the ANTĀTI metrical linkage, with each stanza marked by the occurrence of (i) one of the three classes of letters, viz., hard, soft and medial consistently, (ii) short or long vowels without being mixed with one another, (iii) four lines each line being characterized by four features of verse rhythm (KALAI) and (iv) the same type of rhythmic flow in all the four lines.

kalinilaitturai A sub-class of KALITTURAI marked by the occurrence of lines the interchange of which will change the meaning.

kalinilaiviruttam A sub-class of KALI VIRUTTAM marked by four lines of four feet each,

the interchange of lines of which will change the meaning.

kalippā One of the four principal classes of metre in Tamil. It admits *VENČIR* (trisyllabic simple), *İYARČIR* (disyllabic simple) and *ĀCIRIYAVURICČIR* (disyllabic complex), except *NĒR*-ending feet and combinations based on these. Lines of letters from thirteen to twenty can occur in it. Generally it is of lines of four feet, but other lines of one to three and five to six feet may also occur. It ends with an *AKAVAL* or *VENPĀ* metre. It is of *TUḷḷALŌCAI* (jumping) rhythm.

KALIPPĀ is of four kinds according to *tolkāppiyam*, viz., *OTTĀḷICAIKKLI*, *KALIVENPĀṬṬU*, *KOCCAKKALIPPĀ* and *URĀḷKALIPPĀ*; and of three kinds according to *yāpparuṅkalam*, viz., *OTTĀḷICAI*, *KALIVENPĀ* or *VENKALIPPĀ* and *KOCCAKKALIPPĀ*.

OTTĀḷICAI according to *tolkāppiyam* splits into *VAṆṆAKAM* and *ORUPŌKU*, and according to *yāpparuṅkalam*, into *NĒRICAI* *OTTĀḷICAI* *KALIPPĀ*, *AMPŌTARAṆKAVOTTĀḷICAI* and *VAṆṆAKAVOTTĀḷICAIKKALI*. According to *tolkāppiyam*, *ORUPŌKU* goes into *KOCCAKAVORUPŌKU* and *AMPŌTARAṆKAVORUPŌKU*.

Yāpparuṅkalam divides *KOCCAKKALIPPĀ* into five kinds, viz., *TARAVU*, *TARAVIṆAIKKOCCAKKALIPPĀ*, *CIKKĀḷICAI*, *PAKKĀḷICAI* and *MAYAṆKICAIKKOCCAKKALIPPĀ*.

The constituents of KALIPPĀ are *TARAVU*, *ĀḷICAI*, *ARĀKAM*, *AMPŌTARAṆKAM*, *TANICCOL* and *CURITAKAM*.

The auxiliary metres (*pāviṇam*) of KALIPPĀ are *KALITTĀḷICAI*, *KALITTURAI* and *KALIVIRUTTAM*.

kalimaṇṭilatturai A sub-class of *KALITTURAI* marked by occurrence of lines which can

be interchanged without change of meaning.

kalimaṇṭilaviruttam A sub-class of *KALIVIRUTTAM* marked by four lines of four feet each and by the occurrence of lines which can be interchanged without change of meaning.

kalīyaṭi Lines distinctive of KALIPPĀ marked by *TUḷḷALŌCAI* (jumping rhythm).

kalīyaṇṭāti Vide *KALITTURAIYANTĀTI*.

kalīyāṇacuntaram A verse genre: poem on a person marrying the daughter of a maternal uncle or paternal aunt, that is allowed by convention to be taken in marriage by him.

kalīyottāḷicai An auxiliary metre related to KALIPPĀ: verse of any number of lines of equal length except the last line having extra feet, being the same as that of *KALITTĀḷICAI*, but differs from *KALITTĀḷICAI* in that it has three successive stanzas on a given subject.

kaliviruttam An auxiliary form of KALIPPĀ verse having four feet in each of its four lines.

kalivenpā 1. (Also *KALIVENPĀṬṬU* and *VENKALIPPĀ*) A kind of KALI verse in which the last line has three feet similar to a *VENPĀ*. 2. A verse genre: composition in *KALIVENPĀ* metre.

kalivenpāṭṭu Vide *KALIVENPĀ* 1.

kaluṭṭarkāraṇamkūral (Also *TALAIMAKAḷ*, *KALUṬṬARKUKKĀRAṆAM KŪRAL*) A sub-situation under the *AKAM* theme *ARATTOṬU NĪRĀL*: the heroine explaining to her confidante why she had been grieving.

kalai 1. Art. 2. Part of *VAṆṆAM* constituted by 3-KUḷIPPU (a harmonic rhythm in verse) lines, and one distinct 'jumping' rhythm.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங் ச் ஞ் ட் ண் த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṣ

kalaikkalañciyam Encyclopaedia. A book of 'circular' or general information, comprising three basic kinds, viz., (i) those which are encyclopaedic in intent but not universally comprehensive, (ii) comprehensive encyclopaedias, and (iii) special encyclopaedias.

kalaikalakkak kōtpātu Art for art's sake. A standpoint of the philosophy of aesthetics that values art for its inherent aesthetic quality rather than for any practical or moral considerations.

kalaiñāṇam Vide ARUPATTUNĀṆKU KALAİKAL.

kalaimalaivu Vide MALAIVU.

kalaimalaivu amaiti Vide MALAIVAMAITI.

kalaimāṇ viñātal A sub-situation under the AKAM theme MATIYUṬAMPATTUTAL: the hero, with a view to suggestively revealing his love for the heroine, asking the confidante (as a false pretext) if she has encountered there a stag.

kalaiyoṭumalaivu A defect in poetry.

kavvai Vide ALAR.

kavacam A minor literary genre on mantras used as a means of protection.

kavaṇakam Vide AVATĀṆAKKALAI.

kavarpaṭuporuṇmoḷi A defect in composition: ambiguous language. It is the result of something being stated in such a way that its meaning cannot be definitely determined. Some of the principal causes of ambiguity are connotations, unusual syntax and inordinate brevity.

kavarpaṭuporuṇmoḷi amaiti A poetic license which allows KAVARPAṬUPORUṆMOḶI in contexts where only the intended meaning is possible.

kavaṇuraittal 1. A sub-situation under the AKAM theme PĀṆKARKŪṬṬAM: the confidant, concerned about the state of the hero after his having fallen for the heroine, expressing his anguish over it. 2. (Also CEVILITAN ARIVINMAITANNAI NONTURAITTAL) A sub-situation under UṬANPŌKKU: the foster-mother regretting that she did not read into the mind of the heroine as regards her intention of elopement.

kavi Vide PULAVAR.

kavikarrōṇ Panegyrist, encomiast.

kavikūṟu A statement in a work purporting to be the author's own observation as distinguished from that put into the mouth of a character.

kaviccakkaravartti Emperor among poets, a distinctive title of eminent Tamiḷ poets.

kaviñāṇ Poet.

kavitai Poetry.

kavitaikkalai / kavitaiyiyaḷ Poetics. The theory or principles of the nature of poetry or its composition, the aesthetic principles of a literary genre.

kavimālai (Also PĀMĀLAI) A garland of verses.

kaviyaraṅkam Poets' meet open to all.

kaviyaraṅkēṟutal 1. Obtaining recognition ■ a poet at the hands of the members of an academy. 2. Being accepted as ■ work of merit by the members of an academy.

kaviyurimai Poetic license. The linguistic as well as non-linguistic liberty taken by poets in composing verse. Poets may use unusual syntax, archaic words (VALAK-KILAPPU) and neologisms (PUTUCCORPORUL), eye-rhymes or half-rhymes, etc., ■ well as anachronism (KĀLAVALU) which are admissible so long as they maintain or heighten the impact of the work.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங் ச் ஞ் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au k k n c ñ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

kavirattigam Jewel among poets, an eminent poet.

kavirācaṇ / kavirāyaṇ King among poets, ■ great poet.

kavivāṇar Those who live, move and have their being in poetry; learned poets.

kaviṇkalai Vide **ṇKALAI**.

kaviṇalipuraittal 1. A sub-situation under the **AKAM** theme **VARAITALVĒṬKAṬ** the heroine telling her confidante about the withering of her beauty. 2. A sub-situation under **VARAIVU KAṬĀTAL**: the confidante of the heroine telling the hero of the withering of the beauty of the heroine.

kavuttukavātam Vide **ARUPATTUNĀṆKU KALAṬKAL**.

kaḷaṇkāṭal Girls' game with molucca beans.

kaḷaṇku An **AKAM** concept the foster-mother trying to find out the cause of change in the demeanour of the heroine through divination with the help of molucca beans. Cf. **KAṬṬU**.

kaḷaṇkuppuruvaṇ Vide **PILĻAIKKAVI**.

kaḷaṇilai A **PUGAM** sub-situation: warriors decorating a youthful victor with anklets and singing his praises to the accompaniment of a dance.

kaḷarretir maṇuttal/kaḷarretir maṇai (Also **KIḶAVŌṆ KAḶARRETIRMAṆUTTAL**) A sub-situation under the **AKAM** theme **PĀṆKARKŪṬṬAM**: the hero rejecting the dissuasions of his confidant.

kaḷariyuraittal (Also **KARRARIPĀṆKAN KAḶARAL**) A sub-situation under the **AKAM** theme **PĀṆKARKŪṬṬAM**: the learned confidant rebuking the hero for his passion of love for the heroine, and dissuading him from his intention.

kaḷikkaraippulampal 1. An **AKAM** sub-situation: utterance of the heroine lamenting her

separation from the hero with the maritime tract as the background. 2. (Also **CAMUTTIRAVILĀCAM**) A poem on the soliloquy of the heroine on the sea-shore lamenting her separation from the hero.

kaḷintōr olintōrkkuk kāṭṭiya mutumai (Also **MUTUKĀṆCI**) A **PUGAM** sub-situation under **KĀNCITTINAI**: theme of admonition and instruction by men of ripe wisdom to inexperienced youth

kaḷineṭil A verse genre: composition marked by extra-long lines of six feet and above (**KAḶINEṬILĀṬI**), comprising two sub-categories **NETŪṆKAḶINEṬIL** (fourteen feet), and **KURŪṆKAḶINEṬIL** (seven feet).

kaḷineṭilaṭi Vide **ĀṬI**.

kaḷiyāyṭal A sub-situation under the **AKAM** theme **PĀṆKIVIRKŪṬṬAM**: the confidante telling the heroine of the distress of the hero in love and his remaining fixed at one place.

kaḷaikkūṭu Vide **KAMPĀṆKŪṬṬU**.

kaḷaiyoṭu pulampal A sub-situation under the **AKAM** theme **KARPOṬUPUṆARNTA KAVVAI** the foster-mother crying to the bamboo trees on the way while in search of the heroine who has eloped with the hero.

kaḷvar One of the sources of the **MEYPPĀṬU ACCAM** (fear): thieves.

kaḷakkavi (Also **CŌRAKAVI** and **TIRUṬṬUKKAVI**) 1. A plagiarist - poet. 2. One who transfers a poem composed in honour of one to another.

kaḷappuṇarcci (Also **KAḶAVIRKŪṬṬAM** and **MĀYAPPUṆARCCI**) An **AKAM** concept secret pre-marital union between lovers.

kaḷappāṭṭu Song or ballad of the threshing floor.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ கங் ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ள்
■ ā ī ū ē ō au k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṣ

kaḷamcuṭṭukiḷavi An AKAM concept: the utterance of the heroine indicating the place of meeting between her and the hero after the first 'natural union'.

kaḷavaḷi / kaḷavaḷivāḷttu 1. A sub-situation under the PUṚAM theme PĀṬĀNTIṆAI: a bard praising the spoils of a victorious king in war. 2. A literary genre on the above theme.

kaḷavirkūttam Vide KALLAPPUNARCCI.

kaḷavu/kaḷavolukkam An AKAM concept: one of the two principal phases in the love-relationship between the hero and the heroine: pre-marital, clandestine love. Cf. KARPU.

kaḷavukaṇṇi A verse genre: poem on a hero in intense passion seeking the union of the heroine and going to her at midnight, an evolution of the KURINCI poems of AKATTIṆAI.

kaḷavēḷvi (Also MAṚAKKAḶAVĒḶVI) A sub-situation under the PUṚAM theme VĀKAITTIṆAI: eulogizing a warrior on his destroying his enemies and offering their bodies as sacrifice to the demonesses.

kaḷaṇ Vide AKAPPĀṬṬURUPPU.

kaḷi Vide KALAMPAKAM.

kaḷiyarvaṇṇam A kind of VAṆṆAM verse extolling the pleasures of high living, dainty food, and vinous liquors.

kaḷiyāṭṭappāṭṭu (Also VERIYĀṬṬAPPĀṬṬU) Dithyramb. A literary expression characterized by wild, passionate, excited, impetuous language.

kaḷirutaṇilai (Also KALIRINTETIRNĪRĀṬU) A sub-situation under the PUṚAM theme TUMPAITTIṆAI: the warrior being killed by the elephant that he has pierced through with his javelin.

kaḷiruviruttam Vide ĀNAIVIRUTTAM.

kaḷirutarupunaṛcci An AKAM concept: union of a young man with a maiden on his having rescued her from an elephant.

kaḷirutarupunaṛcciyāl aṛattoṭu nirral (Also TŪḷI KALIRUTARU PUṆARCCİYĀL AṚATTOṬU NIRRAL) A sub-situation under the AKAM theme AṚATTOṬUNIRRAL: the confidante revealing the love of the hero and the heroine as happening on his having rescued her from an elephant.

kaḷiruvinaṭal A phase of the sub-situation KURAIYURAVUNĀRTAL under the AKAM theme PĀṆKIMATTIYUṬANPĀṬU: the hero intending to entreat the confidante of the heroine for meeting with her lady, asking her (as a false pretext) if they have encountered there an elephant.

kaḷirerintetirntōrpāṭu Vide KALIRĪUTĀṆILAI.

kaṛkāṇṭal A PUṚAM sub-situation: theme of selecting a stone to cut the image and inscribe the memoirs of a fallen hero.

kaṛkōṇilai A PUṚAM sub-situation: theme of removing the selected block of stone for a NAṬUKAL.

kaṛpaṇivittal (Also MAṆAMAṆAICCENRUVANTA CĒVILI PORROṬI KARPIYAL NARRĀYKKU UNARTTAL) A sub-situation under the AKAM theme ILVĀḶKKAI: the foster-mother, who had been to the house of the heroine, informing the mother about the conjugal life of the heroine.

kaṛpaṇāvātam Utopianism, a vision of an ideal place, lost or unknown to the contemporary society. Cf. KURIKKŌḷ ULAKU.

kaṛpaṇai Imagination. Being associated with aesthetic creativity, it is seen as the opposite of reason. It also refers to the

mind's power to call up images. Romantic theorists privilege it above fancy (VERRUK KARPAṆAI), and see it as the creative and unifying faculty of the mind.

karpaṇaikkatai Romance. Today, it refers to a fictional account of passionate love prevailing against social, economic, or psychological odds, but any plot that revolves around love can now be characterized as romance. Love stories whose characters, situations, or events are given a historical setting are often referred to as historical romances.

karpaṇaittēṭal Quest motif.

karpaṇaivilācam A verse genre: poem of engaging imaginative interest describing the limbs of the heroine from head to toe, taking her to be the fruit of the great sacrificial offerings of the sages.

karpita naṭappiyal Magic realism. Mixture of realistic and fantastic elements, with realistic details and esoteric knowledge being intertwined with dreamlike sequences, abrupt chronological shifts, and complex, tangled plots. It also frequently incorporates fairy tales and myths.

karpu (Also KARPOḷUKKAM) 1. An AKAM concept one of the two principal phases in the love-relationship between the hero and the heroine: wedded love. Cf. KALAṬAVU. 2. Chastity, a feminine virtue.

karpuṇalaṇuraittal A sub-situation under the AKAM theme UṬAṆPÖKKU: the confidante telling the hero of the overriding importance of chastity to the heroine implying that they should go in for elopement.

karpuṇilaikkiraṇkal A sub-situation under the AKAM theme UṬAṆPÖKKU: the foster-

mother's utterance of concern about the abiding union of the heroine with the hero.

karpuṇ payappuraittal A sub-situation under the AKAM theme MAṆAṆCIRAPPURAITTAL: the foster-mother telling mother of the fruit of the married life of the heroine.

karpumullai A PURAM sub-situation: 1. Theme of wife extolling the virtues of her husband. 2. Theme of extolling a woman maintaining equanimity during the separation of her husband. 3. Theme of a wife praying for the continuance of the pleasure of welcoming guests with the loving co-operation of her husband.

karpumēmpātu pāṅki kaḷaral/karpu mēmpātu pūṇmulaippāṅki pukaral A sub-situation under the AKAM theme UṬAṆPÖKKU: (the heroine feeling concerned about the loss of feminine modesty which the elopement may entail), the confidante impressing on her that chastity is a superior virtue.

karpoṭupunaṇṭakavvai An AKAM concept: a phase in the love relation between the hero and the heroine: the people around in the town of the heroine coming to know of the heroine having been united to the hero by eloping with him.

karpoḷukkam Vide KARPU.

karraṇipāṇkan kaḷaral Vide KALAṆIYURAITTAL.

karuccolli / karuccollōṇ Junior poet who always accompanies his teacher and speaks out for him.

karṛōṛ navirciyaṇi A figure of speech in which enhancement of merit is attributed to a seeming cause.

kaṇmam Vide PĀCAM.

kaṇṇattampam Vide ARUPATTUNĀṆKU KALAĪKAL.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ள
a ā ī ī u. ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

kaṇṇalporuttam Finding harmony between the letters in the name of the hero and certain numerological factors arrived at on the basis of the time of composition of the work on the hero and the five short vowels attributed to the gods of the five directions (East - Sun; South - Yama; West - Varuṇa; North - Moon; Middle - Pīramaṇ).

kaṇṇimayakkam A verse genre: poem on a man of great handsomeness charming a woman into his own.

kaṇṇakaccuṛṇam Vide Eṇṇērāyam.

kaṇṇakapaṇṇicai Vide Aṇṇupattunāṇku kalaikaḷ.

kaṇṇakāpiṭṭēkam A verse genre: poem on the hero presenting the heroine's confidante with a bag of gold as a mark of his love for the heroine.

kaṇṇamāppalakai (Also CAṆKAPPALAKAI) Miraculous seat capable of accommodating only deserving scholars, believed to have been granted by Civaṇ at Maturai to the CAṆKAM poets.

kaṇṇaviḷantu uraittal A sub-situation under the AKAM theme PARATTAIYIRPIRVU: the heroine telling her confidante about her loss of union with the hero in dream, taking the dream to be real and feigning anger with him.

kaṇṇaviṇararal 1. A sub-situation under the AKAPPUṬAM theme KAIKKILAI: the heroine sobbing her heart out as the hero who appears in dream disappears. 2. A sub-situation under the AKAPPUṬAM theme KAIKKILAI: the heroine saying that only the advent of night (when she may see the hero in dream) can keep her alive.

kaṇṇavu A MEYPPĀṬU other than the principal eight dreaming.

kaṇṇavukkāṭci Dream vision or dream allegory. It is a type of narrative in which the narrator falls asleep, dreams, and relates the contents of the dream. The narrator meeting in dream figures bearing names like Hope, etc., invests this mode with an allegorical aspect.

kaṇṇavunilipuraittal 1. (Also TALAIMAKAḷ, KAṇṇAVU NALIPURAITTAL) A sub-situation under the AKAM theme VARAITALVĒTKAI: the heroine telling her confidante about the affliction caused by the hero by his union with her in dream and disappearance while coming awake. 2. A sub-situation under the AKAM theme VARAIVUKAṬĀTAL: the confidante telling the hero about the affliction the heroine is subjected to as he appears in her dreams.

kaṇṇavunilaikkaṇṇaṇai Visionary imagination.

kaṇṇavunilaiyuraittal An AKAM concept: the heroine speaking of her nocturnal dreams.

kaṇṇavoṭumayaṇkal A MEYPPĀṬU pertaining to PERUNṬINAI: the heroine's delusion in dreams.

kaṇṇamayakkam Hallucination.

kaṇi/kaṇiccīr Trisyllabic feet of NIRAI ending.

kācu A formula of a foot of two NĒRACAI, the second ending in *u*, occurring in the last foot of a VEṇPĀ. Cf. PIRAPPU.

kāñci 1. (Also KĀÑCITTINAI) A PUṬAM theme: inculcating belief in the instability of earthly things as a necessary preliminary to attain liberation. 2. (Also KĀÑCITTINAI) A PUṬAM theme describing a warrior defending his position wearing a garland of *kāñci* flowers. 3. A PUṬAM sub-situation: describing the defence of the fortress on

the hero sending bride-price to her parents.

kātaliḷkaḷittal A sub-situation under the AKAPPUṬAM theme PERUNṬINAI: the heroine in the unrelaxing embrace of the hero, being in overflowing joy at the intensity of love.

kātali narrāy uḷḷa maḷiḷcciyuḷḷal (Also NARRĀY UḷḷA MAḶIḶCCI UḷḷAL) A sub-situation under the AKAM theme VARAIVU MALIVU the heroine feeling that her mother would delight in the bride-price sent by the hero.

kātaliṇvilakkal A sub-situation under the AKAM theme UṬANPÖKKU: the hero and the heroine on elopement through the arid tract, the spectators on the way asking them to break their journey and stay with them for a while.

kātarkāmam Bodily union based on mutual love.

kātarciṇappuraittal An AKAM concept: declaration of love's unique excellence.

kātarparattai An AKAM concept woman of the courtesan class warmly attached to the hero and not residing in his quarters, distinct from IṢPARATTAI.

kātarpāṭal Madrigal.

kātai Division (usually called canto) of an epic/narrative poem. Cf. KĀṆṬAM and CARUKKAM.

kātaikarappu A variety of CITTRAKKAVI stanza so composed that the letters in it will constitute another, already existing verse when they are put in a correct sequence, the latter being concealed in the newly composed verse.

kātonrukaḷaital A MEYPPĀṬU pertaining to the second phase of pre-marital love: (the heroine's) ear-ornament falling down.

kāntam Vide VAITARUPPANEṬI.

kāntaruvappuṇarcci / kāntaruvam Vide KĀNTARUVAMAṆAM.

kāntaruva vātam Vide ARUPATTUNĀṆKU KALAIKAL.

kāntaḷ 1. A sub-situation under the PUṬAM theme UḷIṆĀITTINAI describing a dance of one possessed by the spirit of God Murukan and wearing the *kāntaḷ* flower. 2. A sub-situation under the PUṬAM theme UḷIṆĀITTINAI singing the praises of *kāntaḷ*, the flower sacred to God Murukan.

kāntārapaṇcamam / kāntāram An ancient secondary melody-type of the PĀLAI class.

kānti Vide VAITARUPPANEṬI.

kāppiyakkaṭṭumāṇam Architectonics.

kāppiyakkalitturai A species of KALITTURAI verse.

kāppiyam (Also KĀVIYAM) A narrative poem, an epic which deals with fewer among the four principal objects of human pursuit (URUṬIPPORUL), VIZ., ARAM, PORUL, INPAM and VIṬU. Cf. PERUṆKĀPIYAM.

kāppu/kāppuceyyuḷ Invocatory verse in a literary composition.

kāppuciṇaimikka kaiyaṇukiḷavi A sub-situation under the AKAM theme PĀṆKIYIṆKŪṬṬAM: the distressed utterance of the heroine at the severity of watch by the kin.

kāppuṭaittenru maṇuttal A sub-situation under the AKAM theme CĒṬPĀṬAI: the confidante refusing to accept the love token (a bunch of tender leaves) of the hero saying that their place is secured against approach by outsiders.

kāppupparvuam Vide PĪḷAIKKAVI.

kāppumālai A verse genre: poem of three, five or seven verses in which the protection of deities is implored.

kāppurai Apology.

kāpālam (Also KĀPĀLIKAM) A sect peripheral to CAIVAM which holds that souls are eternal, plural and omnipresent, enjoins taking alms in human skull with green flags in hand, as the necessary stage for becoming the perfected soul (*mukta*), and promises the latter Civaṇ-like bliss.

kāpālikam 1. Vide KĀPĀLAM. 2. Vide KUḷAKAM.

kāmakkāṭappu Inordinate passion, uncontrollable lust.

kāmakkāṭavuḷ (Also KĀMAṆ and MAṆMATAN) The God of love, the Indian Cupid.

kāmakkīḷatti An AKAM concept: faithful concubine or mistress.

kāmakkīḷattiyaik kaṇṭamai pakartal (Also PARATTIYAIAIK KAṆṬAMAI KŪRIP PULATTAL) A sub-situation under the AKAM theme PARATTIYIRPIRVU: (the hero telling the heroine that he knows no one except her) the heroine, sulking, saying that she has seen his concubine.

kāmakkūṭṭam An AKAM concept: clandestine intercourse between the hero and the heroine before marriage. Cf. KĀMAPPUṆARCCI.

kāmaccuvaiyaṇi Vide IRATAVAṆI.

kāmappuṇarcci Vide IYARKAIPPUNARCCI.

kāmam 1. An AKAM theme: the fulness of love. 2. Vide AṆUPAKAI.

kāmamnīttapāl A sub-situation under the PUṆAM theme VĀKAITTINAI: being freed of desires.

kāmammikka kaḷipaṭarkīḷavi (Also CENRŌN NIṬALIṆ KĀMAMMIKKA KAḷIPAṬARKIḷAVI) A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: the utterance of the heroine born of exceeding passion of love for the hero, addressing the

inanimate things and imagining to have seen what she did not.

kāmam mika uraittal A sub-situation under the AKAM theme VARAIVUKATĀTAL: the confidante telling the hero of the intense passion of love the heroine is in.

kāmaracamālai (Also VACCIRĀŅKI) A verse genre: poem on eroticism.

kāmaviṇṇicai A kind of CENTURAI verse.

kāmaṇ Vide KĀMAKKATĀVUL.

kāyccir Metrical foot of three ACAI ending in NĒR.

kāyacitti Power of securing the body by magical medicaments against age and its effects, as loss of teeth, grey hair, decay of mental or physical powers.

kār Vide KALAMPKAM.

kārkālam Vide MUTARPORUL.

kārmullai A PUṆAM sub-situation: theme describing the approach of ■ dark cloud, reminding the expectant wife that the time has come for her husband to return home from his pursuit.

kārakavētu Vide ETUVAṆI.

kārakavētuvitirēkam Vide ETUVITIRĒKAM.

kāraṇakāriya viḷakkamuṇai Discursive method.

kāraṇappuṇaivilippukaḷcci A kind of PUṆAIVILIPPUKAḶCCIYAṆI in which the deed (the subject of comparison) is inferred through the statement of the cause of the deed (the standard of comparison).

kāraṇam munturūm kārīyanilaiyētu A figure of speech and ■ sub-class of ETUVAṆI: the cause preceding the effect.

kāraṇam vilakkik kārīyam pulappaṭuttal A figure of speech and a sub-class of PIRITU

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஐ ஒ ஒ ஊ ஃ கஙசஞடண் த ந ப் ம ய் ர் ல் வ ழ ள் ற் ள்
a ā i ī u ū e ē ai o ō aḷ k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

ĀRĀYCCIYAṆI in which effects are represented as taking place without any apparent reason.

kāraṇamālaiyaṇi A figure of speech in which a chain of causes followed by their corresponding effects occurs. Cf. KĀRIYA-MĀLAIYAṆI.

kāraṇavākupeyar A figure of speech: noun, literally signifying cause, used figuratively to denote the effect, as *tiruvācakam*, distinct from KĀRIYA-VĀKUPEYAR.

kāraṇavārāycci A figure of speech in which an antecedent cause is represented as not producing the effect.

kāraṇavilakku A figure of speech in which a statement is heightened in effect by the suggestion of an apparent contradiction in relation to the cause of an action.

kāraṇavuvamai Vide ĒTUVUVAMAI.

kāraṇāṇumāṇam Inference based on the cause of an action.

kārikai Verse in KALITTURAI metre.

kāriyappuṇai vilippukaḷcci A kind of PUṇAI VILIPPUKAḶCCIYAṆI in which the cause of a deed (subject of comparison) is inferred through the statement of the deed (the standard of comparison).

kāriyammunturūm kāraṇanilaiyētu A figure of speech and a sub-class of ĒTUVAṆI: an action preceding its cause.

kāriyamālaiyaṇi A figure of speech in which a chain of deeds followed by their corresponding causes occurs. Cf. KĀRAṆA-MĀLAIYAṆI.

kāriyavākupeyar A figure of speech: noun, literally signifying effect, used figuratively to denote the cause, distinct from KĀRAṆAVĀKUPEYAR.

kāriyavilakku A figure of speech and a sub-class of TAṬAIMOLIYAṆI in which a statement is heightened in effect by the suggestion of an apparent contradiction in relation to the effect of an action.

kāriyāṇumāṇam Inference based on result.

kāruṭam Vide ARUPATTUNĀṆKU KALAĪKAL.

kālkōḷ A sub-situation under the PURAM theme KARANTAITTINAI: commencing the sculpture of the figure of a warrior, who died in battle, on a memorial stone.

kāla uṇarvu Zeitgeist. 'Sprit of the times'. The trend, fashion, or taste of a particular period.

kāla orumai Unity of time.

kālakkārakavētu Vide ĒTUVAṆI.

kāla nikaḷvuraittal A sub-situation under the AKAM theme PARATTAIYIRPIRUVU: the matrons urging the heroine to end her love-quarrel with the hero who has since returned from the courtesans, telling her of the evening they are in, the time apt for love-union.

kālappakuppu Periodicity. The idea that there are distinct periods or ages within the literature of a nation or culture.

kālappaṇ Mode in music appropriate to a particular time.

kālam 1. Vide AKAPPĀṬṬURUPPU. 2. Vide KALAMPAKAM.

kālamkūri varaivukaṭātal (Also VARAIYUMNĀḷ UṆARTTAL) A sub-situation of the phase VARAIVUKAṬĀTAL under the AKAM theme PĀNKIYIRKŪṬṬAM: the confidante urging the hero to wed the heroine affirming that the time is opportune.

kālam maraṭturaiittal Vide IKUḷAIVAMPU ENRAL.

kālamayakku A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: theme of the

confidante convincing the heroine that the winter season when her lord should return has not arrived, though it is actually otherwise.

kālamalaivamaiti Vide MALAIVAMAITI.

kālamalaivu Vide MALAIVU.

kālavaḷu Anachronism, something that is not placed in its proper historical time period.

kālavākupeyar A figure of speech: noun, literally signifying time or season, used figuratively to denote anything connected therewith, as the month *kārttikai* for a plant which blossoms in that month.

kālirpirivu An AKAM concept: separation of the hero from the heroine, going on land in pursuit of his chosen objectives.

kāvaṭiccintu Vide CINTU.

kāvalmaram Vide KAṬIMARAM.

kāvalmikaṇvuraittal A sub-situation of the phase VARAIVUKAṬĪTAL under the AKAM theme PĀNKIYIKKŪṬṬAM: the confidante telling the hero of the intensification of the watch they have been subjected to.

kāvalmēlvaittuk kaṇ tuyilāmaikūral A sub-situation under the AKAM theme VARAIVU-MUṬUKKAM: (the hero by the hedge-side), the people around wondering at the sleeplessness of the heroine as there is a severe surveillance around.

kāvalarkaṭukutal A sub-situation under the AKAM theme IRAVUKKURĪYITAIYĪTU: the patrolling of the night-guards as reason for the heroine not meeting the hero at the trysting place by night.

kāvaṛkuppīrīvu talaimakaṇṭaṇṇāl uṇarnta tōḷitalaimakaṭkuṇarttal (Also TALAIMAKAṆ PĀNĀKIKKUNARTTAL, TŪLI TALAIMAKAṬKUNARTTAL,

TŪLI TALAIVAṆ KĀVAR PIRIVUṆARTTAL and PIRIVU ARIVITTAL) A sub-situation under the AKAM theme KĀVAR-PIRIVU: the confidante, having been informed of it by the hero, telling the heroine of the hero's parting from her for defending the country.

kāvaṛpirivu An AKAM concept: a phase in the marital career of love between the hero and the heroine: the hero's parting from the heroine to defend his country.

kāvaṇmullai A sub-situation under the PURAM theme VĀKAITṬINAI: extolling the king's rule which provides shelter and security.

kāviti Ancient title conferred on Vēḷāḷas and Vaiśya ladies.

kāvitippū Gold flowers, the badge of the title KĀVITI.

kāviyam Vide ARUPATTUNĀṆKU KALAİKAL and KĀPIYAM.

kāviyalīṅkavaṇi (Also TOṬARNILAI CEYYUṬ-KURIPPAN) A figure of speech in which the deeds are stated explicitly while their effects are suggested implicitly.

kālāmukam One of the minor systems within the periphery of CAIVAM, closely allied to MĀVIRATAM.

kāṛrukaṇam (Also MĀRUTAKAṆAM and VĀYU KAṆAM) Rule of propriety in a composition: a foot of *nēr-nēr-nirai* as TĒMĀNKAṆI considered inauspicious at the commencement of a poem, with *cuvāti* as its asteri-cism, the effect being undoing of prosperity.

kāṇakakkūttu A kind of dancing.

kāṇalvari Musical love-songs sung in coastal regions.

kāṇavēṭṭam A verse genre: poem on the hero enjoying union with a woman as he is on hunting expedition with his army.

அ ஆ இ ஈ எ ஊ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய்ர் ல்வு ழ்ள்ற் ள்
a ā i ī u ū ē ē ai o ō ■ k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

kilattaliyal Narratology. The analysis of the way in which the structural components of a narrative interrelate, and the relationship between this complex of elements and the narrative's basic story

line. Narratologists seek to explain how an author transforms ■ story line into ■ literary plot (KATAIPPINNAL) by analysing the "rules" that generate plot from story. In this process, they pay particular attention to such elements as point of view (NÖKKUNILAI), the relations among story, teller and audience; and the levels and types of discourse (KARUTTĀṬAL) used in narratives.

kiḷavi Vide AKAPPĀṬṬURUPPU.

kiḷavikkottu Division of an AKAPPORUṬKŌVAI composition, comprising the thematic situations / phases in it.

kiḷavikkōvai Vide AKAPPORUṬKŌVAI.

kiḷavittalaivaṇ Vide URIPPORUṬṬALAIVAṆ.

kiḷavivēṭṭal A sub-situation under the AKAM theme IYAṬKAIPPUNARCCI: the hero longing for words from the heroine after his union with her.

kiḷikkanni A verse genre: poem in couplets in the form of address to a parrot.

kiḷimolikkirāṅkal A sub-situation under the AKAM theme UṬAṆPÖKKU: the mother's distress at the sorrowing of the parakeet over the elopement of the heroine.

kiḷivenri A PUṬAM sub-situation: describing the victory of a parrot in a parrot-fight.

kiḷaikkatai Vide UPĀKKIVĀṆAM 1.

kiḷainarampu Collective name for the first, second, third, fifth and sixth notes of the gamut.

kiṇṇarākam A primary melody-type

kissā An Islamic Tamil literary genre: exposition of the Islamic religious tenets through fictional narratives, in verse, prose, or ■ mixed form of both.

kirttaṇam / kirttaṇai A verse genre: a musical composition.

kiḷkkatuvāy A kind of TOṬAI, the positional agreement of sound features in versification which requires MŌṆAI, etc., to occur in every foot of ■ line except the penultimate.

kiḷkkatuvāy aḷapeṭai Vide AḷAPEṬAITTOṬAI.

kiḷkkatuvāy iyaipu Vide IYAIPUTTOṬAI.

kiḷkkatuvāy etukai Vide ETUKAI.

kiḷkkatuvāy niralniṛai Vide NIRALNIṚAI.

kiḷkkatuvāy muraṇ Vide MURAṆTOṬAI.

kiḷkkatuvāy mōṇai Vide MŌṆAITTOṬAI.

kiḷkkaṇakku Vide KAṆAKKU.

kiḷttarakkavitai Doggerel. A poorly written verse marked by rough irregular style, and the choice of ■ sickeningly sentimental or trite subject, either intentional (for comic effect) or unintentional (due to the poet's ineptitude).

kiḷtticaiyiyam Orientalism. It refers to the historical and ideological processes whereby false images of and myths about the Eastern or the "oriental" world have been constructed in various Western discourses, including that of imaginative literature.

kuṭṭam 1. Verse line with fewer than the required number of CĪR. Cf. MUṬṬAṬI. 2. A constituent of the KALIPPĀ verse. Cf. TARAVU.

kuṭakkūttu/kuṭam A variety of KŪTTU: ■ dance with pots performed by God Kṛṣṇa when Vāṇaṇ imprisoned his grandson Aniruttan.

kuṭikōl One of the sources of the MEYPPĀṬU, VEKUḻ (anger): ruining ■ family by deep-laid schemes.

kuṭinilai A sub-situation under the PUṬAM theme KARANTAITTINAI: theme of extolling the greatness of a warrior's family.

அ ஆ இ ர ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ப்ர் ல் வ்ழ் ள்ந் ள்
■ ā ī ū ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

kuṭumikaḷainta pukaḷcārṇunilai A sub-situation under the PURAM theme PĀTĀṆ-TIṆAI: the king, having destroyed the enemy's fortification, tonsuring his head.

kuṭai Vide ARACARCINNAM.

kuṭaikkūttu God Murukan's dance with an umbrella when the Asuras, unable to withstand His furious onslaught, threw down their weapons and beat a retreat, one of the KŪTTU-s.

kuṭaiccclavu A sub-situation under the PURAM theme KĀNCITTINAI: theme of a king sending the royal umbrella in advance in an auspicious hour, before he actually sets out to defend his territory from an advancing enemy.

kuṭainātkōl 1. A sub-situation under the PURAM theme ULŪNAITTINAI: theme of a king sending the royal umbrella in advance in an auspicious hour, before he actually sets out to capture his enemy's fortress. 2. A literary genre on the above theme.

kuṭainilai A sub-situation under the PURAM theme VAṆCITTINAI: theme of a king sending the royal umbrella in advance in an auspicious hour, before he actually sets out on an expedition.

kuṭainilaimarapu / kuṭaimaṅkalam 1. A sub-situation under the PURAM theme PĀTĀṆ-TIṆAI: eulogizing the umbrella of a king. 2. A literary genre on the praise of parasol.

kuṭaimullai A sub-situation under the PURAM theme VĀKAITTINAI: theme of eulogizing the state umbrella of a king who returned from battle laden with victory.

kuṭaiviruttam A verse genre: poem in ten stanzas on the royal umbrella composed in ĀCIRIYAVIRUTTAM metre.

kuṭaivenpā A verse genre: poem on the royal umbrella composed in VENPĀ metre.

kuṇa avanuti Vide AVANUTTIYAṆI.

kuṇakkuraivicētam Vide VICĒTAVAṆI.

kuṇa kaṭainilaiṭ tīvakam Vide KAṬAINILAI KUṆATTIVAKAM.

kuṇacaivam A CAIVAM sect which holds that salvation is for those who contemplate Civaṇ as having eight attributes and worship Him as His devoted slaves.

kuṇam 1. (Also NERI) Inherent excellence of style in a poetic composition, comprising three kinds, viz., VAITTARUPPANNERI, KAṬA-NERI and PĀNCĀLANERI. 2. Vide KUṆAVILAKKU.

kuṇamutaliṇaittivakam Vide TIVAKAṆI.

kuṇavaticayam Vide ATICAYAṆI.

kuṇayitainilaṭtativakam Vide ITAINILAI KUṆATTIVAKAM.

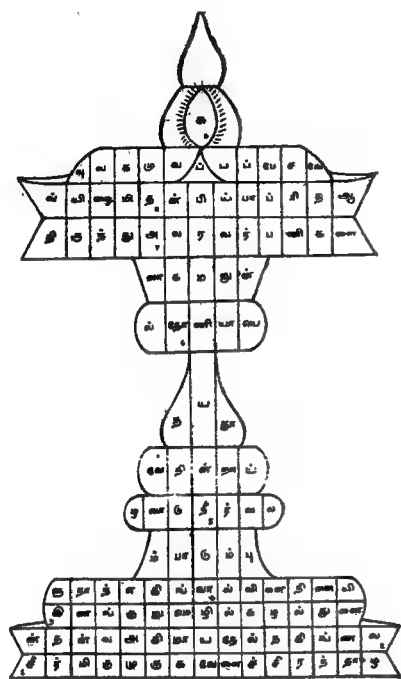
kuṇavākupeyar (Also PAṆPĀKUPEYAR) A figure of speech: noun, literally signifying ■ abstract quality used figuratively to denote the concrete object having that quality.

kuṇavilakku (Also PAṆPUTTATAIMOḻI) A figure of speech and a sub-class of TAṬAIMOḻIYAṆI in which ■ statement is heightened in effect by an apparent contradiction in relation to the nature of the subject.

kuṇavērrumai A figure of speech and a sub-class of VĒRRUMAIYAṆI in which two comparable things are shown to be distinctive in relation to ■ given attribute.

kuttuvilakkuppantam A variety of CITTIRAKKAVI verse fitted into ■ fanciful diagram representing an oil-lamp with a pedestal (ritually lit in homes and temples) as under:

அ ஆ இ ஈ உ ஊ ஏ ஐ ஐ ஒ ஓ ஔ ஃ க் ங் ச் ஞ் ட் ண் த் த் ப் ம் ய் ர் ள் வ் ழ் ள் ற் ன்
a ā i ī u ū ē ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ



சித்திர வேலைகள் செய்துயர் தமிழில்
அழிவிலாக் கவிபின் அழகு துவள
நந்தமிழ் மாமுகில் நாமகள் நீவ
வெல்லத் தேன்மழை வீழ்ந்து தீம்புனல்
பாயச் செய்த பாசச் செல்வன்
மாதவச் செம்மலர் மகிழ்ந்து வாழியவே.

kutirainilai Vide KUTIRAIMĀRAM.

kutiraippā A verse genre: poem on horse in
VENṢA metre.

kutiraimāram 1. A sub-situation under the
PURAM theme NOCCITṬINAI: praising the
prowess of ■ war-horse galloping about
the fortification. 2. A sub-situation under

the PURAM theme TUMPAITṬINAI: the prowess
of the horse in the war against the enemy.

kutiraiviruttam A verse genre: poem in ten
stanzas on horse in ĀCIRIVAVIRUTTAM metre.

kutiraivenri A PURAM sub-situation: theme
describing the victory of ■ warrior over a
wild horse.

kummi (Also KOMMI) 1. A circular folk dance
by women with clapping of hands,
singing to tunes. 2. A verse genre adapted
to KUMMI dance.

kumaratāṇam Vide TĀṆAM.

kural First note of the Tamil gamut, one of
the ĒṬICAI.

kuravarai varaivetirkoḷḷuvittaḷ A sub-
situation under the AKAM theme VARAITAL
VĒṬKAI: the heroine telling her confidante
to get her (heroine's) kin receive the elders
from the family of the hero coming with
proposal of marriage to her.

kuravai/kuravaikkūtu 1. Dance in ■ circle
prevalent among the women of the sylvan
or hilly tracts. 2. Chorus (group singing
and dancing commenting on the action
of the play).

kuravaippāṭṭu A literary genre: the dance-
song of the women of sylvan/hilly tract.

kuravoṭupulampal (varuntal) (Also CEVILI
KURAVOṬUPULAMPAL) A sub-situation under
the AKAM theme KARPOṬUPUNARNAKAVAI: the
foster-mother crying to the *kurā* shrub on
the way while in search of the heroine-
who has eloped with the hero.

kurū A long letter with or without an attached
consonant, and a short letter with an
attached consonant, adopted from
Sanskrit, a syllabic form. Cf. LAKU.

kurukoṭu pulampal A sub-situation under the
AKAM theme ORUVALITṬANATTAL: the heroine

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஐ ஒ ஓ ஔ ன் ஞ ண ட ண் த ந ப் ம ய் ல வ் ழ ள் ற ன்
■ ā ī ū ē ē ai o ō au k k ṇ c ũ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

(in intense passion for the hero, with him delaying his coming even beyond evening) expressing her distress to the stork.

kuruparamparai A hagiology of the Vaiṣṇavite saints - Āḷvārs and Ācāryas.

kurōtam Vide ARUPAKAI.

kulakkuri Totem.

kulapparattai An AKAM concept woman of the courtesan class, who remains faithful to ■ single person.

kulam 1. Lineage. 2. Community, social class.

kulamutarpālai A musical mode,

kulamuraikūrimaruttal A sub-situation under the AKAM theme CĒṬPAṬAI: as the hero reveals his love for the heroine to the confidante, the confidante speaking of the incompatibility of their respective clans.

kulavaippātal Chorus in folk songs, of shrill sounds by women uttered on festive occasions.

kulōtayamālai A verse genre: poem extolling the lineage of the hero.

kuvipā orupatu A verse genre: poem of ten stanzas composed with labial and labiodental sounds. Cf. ITALKUVIPĀ.

kuḷamakaṇ A verse genre: poetic composition in which women extol the worth of ■ child.

kuḷal Flute, pipe.

kuḷavikkantōṅṟiya kāmappakuti A sub-situation under the PURAM theme PĀTĀNTIṆAI: women desiring the well-being of their loving sons.

kuḷippu (Also KUNIPPU 2) A peculiar, harmonic rhythm in verse.

kuḷuppātal Choral lyric.

kuḷūkkuri Vide TAKUTTIVĀKKU.

kuḷaimaikkalai Plastic art.

kuḷakam Combination of several stanzas having ■ single finite verb (distinct from MUTTAKAM), comprising four kinds, viz., UKALAKAM (combination of two stanzas), CĀNTĀṆIKAM (combination of three stanzas), KĀPĀLIKAM (combination of four stanzas), and ANTIYAM (combination of five or more stanzas).

kuḷapākam Sugar-like, easy-flowing style of a composition.

kuṟcai Vide IRACAM.

kuṟricai 1. Short metre in VIRUTTAM, opp. to NETTICAL. 2. Vide PERUNTIṆAL.

kuṟriyalikaram Shortened [i] having only half a MĀTTIRAI. Cf. MUṟRIYALIKARAM.

kuṟriyalukaram Shortened [u] having only half a MĀTTIRAI. Cf. MUṟRIYALUKARAM.

kuṟruḷiṇai 1. A sub-situation under the PURAM theme UḷIṆAITTIṆAI: destroying the enemy single-handedly, standing on the fortress of the enemy. 2. A sub-situation under the PURAM theme UḷIṆAITTIṆAI: penetrating the forest serving as a form of defence of the enemy as the conch and the horn blow. 3. A sub-situation under the PURAM theme UḷIṆAITTIṆAI: the warriors of great note approaching the fortress of the enemy with the dance of triumphant joy.

kuṟakkūttu Dance of KUṚAVAR.

kuṟattāḷicai (Also TĀLICAUKKURĀL) Verse of two unequal lines of five or more feet, the second line being always shorter than the first.

kuṟaṭpā Vide IRATTIṆEPĀ.

kuṟatti Woman of the KUṚAVAR clan taking to soothsaying.

kuṟatti kuṟikūriyamai cāṟṟal A sub-situation under the AKAM theme UṬANPŌKKU: (the

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஂ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ள்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṛ ṇ

mother blaming it on the destiny for the elopement of her daughter with the hero) the confidante of the heroine reminding the mother that the soothsaying woman of the hilly tract has also predicted to that effect (the heroine getting husband soon).

kuṛattippāṭṭu (Also KURAM 2 and KURAVAṆCI) A verse genre: poem in which a woman of the KURAVAR clan is represented as describing to a maiden the future course of her love-career.

kuṛam 1. Vide KALAMPAKAM. 2. Vide KURATTIP PĀṬṬU.

kuṛavaṇci Vide KURATTIP PĀṬṬU.

kuṛavar A social class, the inhabitants of the hilly tract.

kuṛaḷ Vide IRĀṬIVENPĀ.

kuṛaḷvencentuṛai (Also CENTURAI VELLAI) Auxiliary metre of KURĀḷVENPĀ, marked by equal number of feet in both the lines.

kuṛaḷvenpā Vide IRĀṬIVENPĀ.

kuṛaḷaṭi Vide AṬI.

kuṛaḷaṭi vaṇcippā Vide VAṆCIPPĀ.

kuṛi (Also KURİYITAM) An AKAM concept 1. The tryst spot; meeting of the hero and the heroine in the tryst spot by day (PAKARKURi) and by night (IRAVUKKURi). 2. Soothsaying. 3. Sign.

kuṛikkōḷ ilakkiyam Idealistic literature.

kuṛikkōḷ ulaku Utopia. It signifies the class of fiction which represents an ideal political state and way of life. Utopias are frequently depicted as places that have been lost, forgotten, or unknown. They are generally "rediscovered" by some fictitious, adventurous traveller. Their opposite, dystopias (NARAKULAKU) ■■■ horrific places, usually characterized by

degenerate, or oppressive societies. Cf. KARPANĀVĀTAM.

kuṛiṇci An AKAM theme: 1. the pre-marital, clandestine union of the hero and the heroine in the hilly region (KŪṬAL). 2. Hilly region being one of the five-fold landscape (AINTINAI). Its PURAM parallel is VEṬCI.

kuṛiṇcippaṇ/kuṛiṇciyāl A primary melody type.

kuṛiṇciyālittiram Secondary melody type of the KURiṆCIPPAṆ class played on ■ reduced scale, of which there are eight, viz., *kaivaḷam*, *kāntāram*, *paṭumalai*, *paṇcuram*, *maruḷ*, *ayirppu*, *araṅgu* and *centtiram*.

kuṛittal Significance, ■ term used in hermeneutics to designate how readers relate the verbal meaning of a work to other elements in their lives, such as personal experiences, values, beliefs and general cultural mores.

kuṛi nayattal An AKAM concept The hero pleading with the confidante of the heroine to help rendezvous with the heroine.

kuṛinilaiyaṇi A figure of speech in which something else worth-knowing is construed through the structure and diction of a verse that extols a particular object or person.

kuṛipparital 1. A phase of the sub-situation KURAI NAYAPPUKKŪRAL under the AKAM theme PĀNKIYIRKŪṬṬAM: the confidante trying to read into the mind of the heroine giving her a generalized picture of the hero. 2. A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: the confidante, having accepted the love-token (a bunch of tender leaves) from the hero, trying to read into the mind of the heroine ■ to whether she will accept the love-token.

3. An AKAM concept: recognition of the signs of mutual love between the hero and the heroine.

kuṛipparintukūṛal A phase of the sub-situation CĒTPATAI under the AKAM theme PĀNKIYIRKŪṬṬAM: the confidante having understood the implicit consent of the heroine, telling her of the need to accept the love-token (a bunch of tender leaves) of the hero.

kuṛipparintupulantamaikūṛal A sub-situation under the AKAM theme PARATTAYIR-PIRVU: the matrons wondering at the ground for the heroine resorting to sulking once again.

kuṛippaṇivuruttal An AKAM concept: intimations of inward feelings.

kuṛippāṇ Signifier, the sound-image pointing to ■ some more abstract concept.

kuṛippicai Kinds of sound forms [MUṬKU (meaningless sound forms like clicks, etc.), ILATAI (a sound like weeping), VIḷAI (whistling sound) and ANUKARAṆAM (imitative sound)] used in verses with certain implications of meaning.

kuṛippīṭu The signified, the comparatively abstract idea being represented by the signifier (sound-image).

kuṛippu 1. (Also KUṚIPPUMOLĪ and KŪRRITAI-VAITTAKUṚIPPU) Meaning by implication at the level of content or subject matter, suggestive meaning. 2. Mental response to the nine sentiments. 3. Reference; note.

kuṛippu eḷḷal Sarcasm. Intentional derision, ■ kind of verbal irony (MOḶIMURAṆ²), directed at another person and intended to hurt.

kuṛippuccuṭṭu Allusion. A brief, often implicit, reference to ■ person, event, place, other arts, history, mythology,

religion, or to another literary work with a view to enriching the given work by association or to enlarging upon the given subject.

kuṛipputtotai Agreement found in forms of sound.

kuṛippunaviṛciyaṇi A figure of speech in which reference to one thing is implied through reference to another.

kuṛippupporuḷ 1. Vide UḷḷURAI. 2. (Also POTIPORUḷ) Implied meaning. 3. Connotation, the association(s) evoked by a word beyond its denotation or literal meaning (NĒRPORUḷ), - including the senses listed under 1 and 2.

kuṛippumolĪ Vide KUṚIPPU 1.

kuṛippuruvakam Implied metaphor.

kuṛippurai Brief commentary note.

kuṛippuraittal A sub-situation under the AKAM theme UṬAṆPŌKKU: the confidante telling the hero of the implicit willingness of the heroine for elopement.

kuṛippuvamai Implied simile.

kuṛippuvipāyaṇai (Also VIṆAIYETIR MARUTTUP PORUḷ, PULAPPAṬUTTAL) A figure of speech and a sub-class of PIRITĀRĀYCCIIYAṆI in which the denial of action to an object results in the word denoting another object. e.g. while *pāyāta vēṅkai* is the *vēṅkai* flower, *pāyum vēṅkai* is the tiger.

kuṛippuvērrumai Vide VĒRRUMAIYAṆI.

kuṛippuvērāka nerippurakkūrutal (Also TALAIYAṆ KUṚIPPUVĒRĀKA NERIPPATAK-KŪRAL) A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: the confidante telling the heroine in clear terms of the other intentions (such as palmyra horse riding) of the hero, in case his desire for union with the heroine goes unrealized.

kuripporuliya Semiotics, the study of signs, sign systems and the way meaning is derived from them. For the semioticians, ■ linguistic sign contains a signifier (a sound-image) and a signified (the abstract concept represented by the sound-image), the relationship between them being arbitrary. A principal tenet of semiotics is that signs, like words, are not significant in themselves, but instead have meaning only in relation to other signs and the entire system of signs. And meaning is not inherent in the signs themselves, but is derived from the differences among signs. As such, the sign systems must be understood in terms of binary oppositions (IRAṬṬAI ETIRMAI), where opposite terms modulate until they are finally reconciled by a third term [the conflict between clandestine (KAḻAVU) and wedded (KAṬṬU) courses being resolved through elopement (UṬAṆPÖKKU) or parental consent to marriage (VARAIVUṬAṆPAṬṬUṬAL)] The semiotic theory underlies the basic tenets of structuralist criticism (AMAIPPITYAL TIRAṆÄYVU).

kuripeyarttiṭṭal Vide IRAVUM PAKALUM VARAVU VILAKKAL.

kuriyariṇintu A verse genre: poem in CINTU metre on the heroine's fascination with the hero who comes in procession and her seeking divination ■ to the materializing of her love for the hero.

kuriyiṭattu iṇaiyiyaikkonṭu cēral / kuriyiṭattukkonṭu cēral / kuriyiṭattut talaiviyaikkonṭu cēral Vide AVAṬKONṬU-CĒRAL.

kuriyiṭattu vaiṭṭu nīṅkal (Also TALAIVYAIK KURIYIṬATTUYTTU NĪṆKAL, PĀṆKI TALAI-MAKAḻAIK KURIYIṬATTUYTTU NĪṆKAL) A sub-situation

under the AKAM theme PĀṆKIYIRKŪṬṬAM: the confidante leaving the heroine at the place of tryst and getting back.

kuriyittam Vide KURI.

kuriyittam kūṛal (Also PĀṆKI TALAIMAKAṬKUK KURIYIṬAM KŪṚAL) A sub-situation under the AKAM theme PĀṆKIYIRKŪṬṬAM: the confidante describing the place which the hero and the heroine frequent, implying that it would be the trysting place for them or the place where the hero can meet the heroine for elopement.

kuriyitainiṇiṭ tāy tuyilaṇital (Also TĀY TUYILAṆITAL) A phase of IRAVUKKURI under the AKAM theme PĀṆKIYIRKŪṬṬAM: the confidante having left the hero at the place of night trysts, seeing if the mother is asleep so that the heroine can go there.

kuriyitaiyiṭu 1. An AKAM concept obstruction to tryst by the hero and the heroine.

2. Vide PERUNṬINAI.

kuriyittiya Symbolism. The movement which exploits symbols in ■ poetry of rich suggestiveness rather than explicit statements. These symbols are in part drawn from religious and esoteric traditions, and in part developed by the poets themselves, the latter being known as private symbols that convey very personal and intense emotional experiences and reactions of the poet. Also see KURIYIṬU.

kuriyittup paruvam Symbolic order, one of the three orders of subjectivity, according to the psychoanalytic theorist Jacques Lacan, the other two being Imaginary order (ĀṬIṬ PARUVAM) and the Real (MĀYAP PARUVAM). It is the realm of law, language and society; it is the repository of generally held cultural

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங் ச் ஞ் ட் ண் த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā ī ū ū ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v j ḷ ṛ ṇ

beliefs. Its symbolic system is language, whose agent is the father or lawgiver, the one who has the power of naming. The human subject is forced into this order and must submit to it. The male sign (phallus) is its ordering principle and both sexes submit to the law of the phallus.

kuriyīṭu Symbol, something that stands for and suggests something else, larger and more complex - an idea, ■ range of interrelated ideas, attitudes, and practices.

A symbol may be defined as a metaphor in which the vehicle - the image, activity, or concept used to represent something else - represents many related things (tenors) or is broadly suggestive. The *anril* bird in classical Tamil poetry suggests unwavering constancy in love.

kuriyuyttakaral Vide ITATTUYTTAKARAL.

kuriyuyttu nīnkal Vide itattuyttakaral.

kurilina Pair of short consonants.

kurivayircēral (Also PĀŅKAN KURIVALIC CĒRAL)

A sub-situation under the AKAM theme PĀṆKARKŪṬṬAM: the confidant of the hero going to the place of tryst to see the heroine.

kurivalikkāntal Vide IRAIVYAIKKĀNTAL.

kuṛivilakkuvittal (Also TALAJMAKAḶ KUṚIVILAKKUVITTAL) A sub-situation under the AKAM theme VARAITALVĒṬKAI: the heroine asking her confidante to dissuade the hero from meeting her in trysts by night.

kurukkal Vide CEYYULVIKĀRAM.

kurunkali 1. Vide PERUNṬINAI. 2. A melody type of the PĀLAI class.

kurunkalinetil Vide KALINETIL.

kurunkāviyam An epic of lesser dimensions of characterization, subject matter, imagery and style.

kuṛuñcīrvaṇṇam One of the specific sound features of ■ verse (VAṆṆAM): rhythm effected by the dominant use of short vowels.

kuruntoŋiwaḷum ūrnōkki matimayaṅkal (Also TALAIMAKAN TALAIMAKAḷVĀḷUM ŪR NŌKKI MATIMAYAṅKAL) A sub-situation under the AKAM theme PAKARKURiyiṭṭayṭu: the hero (not finding the heroine at the place of the day-tryst), looking in the direction of the town of the heroine and becoming perplexed.

kurunāval Novella or novelette. A fictional prose narrative longer than a short story but shorter than a novel. Within a shrunk canvas of plot, it focuses on some narrowly circumscribed occurrence, situation or conflict.

kuruvañci 1. A sub-situation under the PURAM theme VAñCITTṆAI: avoidance of war and protection of subjects by paying tribute to the invading enemy king. 2. A sub-situation under the PURAM theme VAñCITTṆAI: describing the excellent atmosphere of the war-camp.

kuruvenpāṭṭu Stanza in VENPĀ metre consisting of two to three lines.

kuraicikrāḷicaikkoccam A sub-class of KOCCAKAKKALIPPĀ verse marked by the reduction of feet in the last line and by the occurrence of fewer TĀLICAL.

kuṛainayappittal (Also KURAINAYAPPUK KŪRAL)
A phase under the AKAM thematic situation
PĀṆKIYIRKŪṬṬAM: the confidante taking the
hero's request to the heroine.

kurainayappukkūral Vide KURAINAYAPPITTAL.

kurainērtal (Also NĒRILAI PĀNKIYOTU NĒRNTU
URAITTAL) A sub-situation under the AKAM
theme PĀNKIYIRKŪTTAM: the heroine, having

agreed to night trysts, telling the confidante about it.

kurainēntamaikūral (Also NĒRNTAMAI PĀNKI NETUNTAKAIKKURAITTAL.) A sub-situation under the AKAM theme IRUVUKKUR: the confidante informing the hero about the heroine's having agreed to night trysts.

kuraiṣakrālicaikkocakam A sub-class of KOCCAKAKKALIPPĀ verse marked by a reduction of feet in the last line and by the occurrence of several TĀLICAI.

kuraimarutta pānkikkut talaimakal collal A sub-situation under the AKAM theme VARAITALVĒTKAI: the heroine's utterance to the confidante as the latter tells the former to urge the hero herself to marry her (heroine).

kuraiyīru oruporūḷirattai Repetition of the same form of the foot throughout the line with the same meaning, except the last letter of the last foot.

kuraiyīru palaporūḷirattai Repetition of the same form of the foot throughout the line with different meanings, except the last letter of the last foot.

kuraiyūṛṇirral A sub-situation under the AKAM theme KURAIYUṚA UṆARTAL: the hero offering through the confidante his services to the heroine in extreme humility.

kuraiyugattūṇital A sub-situation under the AKAM theme MATTIYUṬAMPATTAL: the hero, as he resolves to speak about his love for the heroine to the confidante, having come to see that she is the principal companion to the heroine.

kuraiyugavūṇartal A sub-situation under the AKAM theme PĀNKIMATTIYUṬANPĀṬU: the confidante inferring the union of the

heroine with the hero, as the hero comes to her entreatingly with a garland and a foliage dress.

kuraiyeṇ niralnīrai Vide NIRALNĪRAI.

kuraiyuvamai A figure of speech and a sub-class of UVAMAI: simile in which the standard of comparison does not bear on the subject of comparison in all respects, viz., action, colour, form and utility. Cf. NĪRAIYUVAMAI.

kurakkūral Vide NŪRKURAM.

kuṇippu 1. A kind of dance. 2. Vide KULIPPU.

kūkaikuḷaṛutal A sub-situation under the AKAM theme IRUVUKKURĪYITĀYĪṬU: the crying of the owl as reason for the heroine not meeting the hero at the trysting place by night.

kūṭṭattukkuḷaital A sub-situation under the AKAPPUṬAM theme PERUNṬAI: the heroine overwhelmed by her union with the hero.

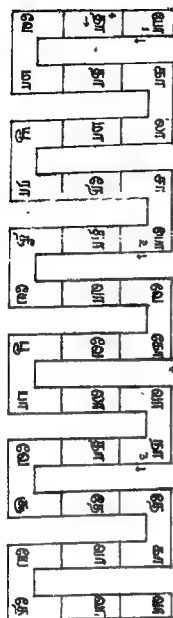
kūṭṭam Vide KALAVI.

kūṭṭavaṇi (Also CAMUCCAYAVAṆI) A figure of speech which consists in enumerating together various actions or causes associated with some common object or result.

kūṭṭunagavili Collective unconscious. A repository of unconscious memories dating back to the origins of human experience which, C.G. Jung believed, are shared by all members of the human race and which are manifested in dreams, myths and literature. Some critics call it *iṇanagavili*.

kūṭacatukkam / kūṭacaturttam A variety of CITTIKAKKAVE stanza of four lines in which the letters constituting the last line are all found among those of the first three lines as in the figure under:

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஶ ஷ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன்
a ā ī ī u ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ



போதாவே மாதாகா லாமாயு ராநேசா
யோதாதி யேவாவே கோவேழ பாலாவா
நாதாவே குதேதே காவாயே தேவாவா
தாதாமா நேதாவா வேலாதா தேவாவா.

kūṭappāṭṭu A verse deficient in tone: dullness of tone in lute-strings.

kūṭal Vide KURINCI.

kūṭalmālai A verse genre: poem on the heroine realizing union with the hero through her own efforts.

kūṭaliṭaittal Vide ĀLIYIṬAITTAL.

kūṭamaiyaṇi A figure of speech pointing to impossibility, improbability, inconsistency, etc.

kūṭāiyārkai Vide IYAIPILPPIRAPORULVAIPPU.

kūṭāvuvamai (Also MARUṬKAIYUVAMAI) A figure of speech and a sub-class of UVAMAI: simile in which a thing is taken for comparison on the basis of a non-existent quality.

kūṭumiyārkai Vide IYAIPUPPIRAPORULVAIPPU.

kūṭaippāṭal A song which combines wealth of words with richness of melody.

kūttar Type of minstrel who danced well as sang.

kūttarāruppaṭai 1. A sub-situation under the PURAM theme PĀṬANTINAI: theme of a dancer, himself a recipient of unstinted favours at the hands of a king or chieftain, directing and exhorting his fellow dancers to avail themselves of the royal bounty. 2. A kind of ĀRUPPAṬAI poem: theme of a dancer directing his fellow dancers to a munificent patron.

kūttu 1. Dance. 2. Dramatic performance. 3. Divine dances, eleven in number, viz., ALLIYAM, KOṬṬI, KUṬAIKKŪTTU, KUṬAKKŪTTU, PĀṆṬARAṆKAM, MAL, TUṬIKKŪTTU, KAṬAIYAM, PEṬU, MARAKKĀL and PĀVAIKKŪTTU.

kūṭuppāṭṭu Song accompanying folk dance or drama.

kūṭirkkālam Vide MUTARPORUL.

kūṭirkaṇṭukavaṇal A sub-situation under the AKAM theme VĒNTARUKURULIPPIRIVU: the heroine in separation grieving at the advent of the winter season.

kūṭirppācaṇai A sub-situation under the PURAM theme VAKAITTINAI: even the cold season approaches, the hero remaining in his war camp unconcerned about the pangs of separation of the heroine at home.

kūrtalarakkōṭpāṭu (Also PARINĀMAKKŌṬPĀṬU) Evolutionary theory.

kūrntapañcamam An ancient secondary melody-type of the MARUTAM class.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன்
a ā ī u ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

kūrmaccakkaram A kind of CITTIRAKKAVI.

kūvīlaṅkaṇi Formula for the metrical foot of *nēr-nirai-nirai*.

kūvīlaṅkāy Formula for the metrical foot of *nēr-nirai-nēr*.

kūvīlantaṇṇīlal Formula for the metrical foot of *nēr-nirai-nēr-nirai*.

kūvīlantaṇṇū Formula for the metrical foot of *nēr-nirai-nēr-nēr*.

kūvīlanaṅṇīlal Formula for the metrical foot of *nēr-nirai-nirai-nirai*.

kūvīlanaṅṇū Formula for the metrical foot of *nēr-nirai-nirai-nēr*.

kūvīlam Formula for the metrical foot of *nēr-nirai*.

kūḷaittoṭai Vide TOṬAI.

kūḷaitāṅkiyayerumai Vide ERUMAIMARAM.

kūḷainiralinirai Vide NIRALNIRAI.

kūḷaimuraṇ Vide MURANTOṬAI.

kūḷaimōṇai Vide MŌṆAITTOṬAI.

kūḷaiyaḷapeṭai Vide AḷAPEṬAITTOṬAI.

kūḷaiyiyaipu Vide IYAIPUTTOṬAI.

kūḷaiyetukai Vide ETUKAITTOṬAI.

kūḷaivirittal A MEYPPĀṬU pertaining to the second phase of pre-marital love; (the heroine) spreading out the hair loosely.

kūṟṟam The God of death.

kūṟṟiṭaivaittakurippu Vide KURIPPU.

kūṟṟu 1. Vide AKAPPĀṬṬURUPPU. 2. Vide COLLĀṬAL KŌṬPĀṬU.

kūṟuvēṟṟumai Vide VĒṞRUMAIVANI.

kūṟiṟṟenṟal Vide UTTI.

kūṟiyatukūṟal Vide NŪRKURRAM.

kūṟutalucātal A sub-situation under the AKAM theme AṚATTOṬUNIRRAL: one of the several ways of the confidante revealing the

premarital love - through soothsaying and possessed dancing.

kūṟuvikkurral A sub-situation under the AKAM theme VARAIVUMUṬUKKAM: the confidante urging the heroine to inform the hero herself about her plight.

kūṇ Vide AṬAI.

ketuṭivīṇātal A phase of the sub-situation KURĀYURAVUṆARTAL under the AKAM theme PĀṆKIMATTYUṬAṆPĀṬU: the hero intending to entreat the confidante of the heroine for meeting with the heroine, asking her (as a false pretext) if they have encountered there animals harmful or dangerous.

kēcātipātam A verse genre: describing a person from head to foot. Cf. PĀTĀTIKĒCAM.

kēṭkunar Addressee.

kēṭpōr Vide AKAPPĀṬṬURUPPU.

kēṭpōrkku innā yāppirātal Vide NŪRKURRAM.

kēṭāḷi A melody-type of the KURŌNCI class.

kēḷikkāppiyam Mock epic. A lengthy poem written in the lofty and exalted style of the epic, but that deals with an utterly trivial subject.

kēḷikkūttu Farce. A type of low comedy that employs improbable or otherwise ridiculous situations and mix-ups, slapstick and horseplay and cruel and even bawdy dialogue.

kēḷiccittirippu Caricature, a portrait which ridicules a person by exaggerating and distorting his most prominent features and characteristics. Quite often, it evokes genial rather than derisive laughter.

kēvalam (Philosophy) Supreme.

kēḷvīyaruttāpatti Implication from a statement heard, distinct from KĀṆ ARUTTĀPATTI.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā ī ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

kaikkilāi 1. An AKAM theme: unreciprocated sexual love (Later schools of thought place it under AKAPPURAM). Its PURAM parallel is PĀTĀṆ. 2. A verse genre: poem in VEṆPĀ or VIRUTTAM metre treating of unreciprocated love. 3. The third note of the gamut, one of the ĒLICAL. 4. A sub-situation under the PURAM theme PĀTĀṆṬINAI: ■ woman falling for a hero. 5. Vide KALAMPAKAM.

kaikkilaimaruṭpā A kind of MARUṬPĀ verse on the theme of unrequited or one-sided love (KAIKKILAI).

kaikkilaimālai A verse genre: poem on unrequited passion composed in VEṆPĀ, VIRUTTAM, MARUṬPĀ or KALIPPĀ metre.

kaikōḷ Vide AKAPPĀṬṬURUPPU.

kaikikivirutti Vide NĀTAKAVIRUTTI.

kaimikal One of the MEYPPĀṬU other than the principal eight: excessiveness.

kaiyaṭaikoṭuttal A sub-situation under the AKAM theme VARAITAL: entrusting the heroine to the hero.

kaiyaṭam A literary genre: lament in a state of helplessness.

kaiyaṭalvilakku A rhetorical device, a figure of speech and a sub-class of TĀTAIMOLIYAṆI in which a pursuit is sought to be stopped by stating one's helplessness to stand by that pursuit.

kaiyaṭavuraittal A MEYPPĀṬU pertaining to the sixth phase of pre-marital love: the heroine making utterances in a state of helplessness.

kaiyaṭukiḷavi A sub-situation under the AKAM theme PĀṆKIYIRKŪṬṬAM: describing the obstacles to the hero visiting the heroine.

kaiyaṭuṭōḷi kaṇṇūrtuṭaittal A sub-situation under the AKAM theme ARATTOṬUNIRRAL: the

heroine beyond being consoled, the helpless confidante wiping her tears.

kaiyaṭunilai 1. A sub-situation under the PURAM theme KARANTAṬṬINAI: the utter helplessness of the bards at the death of the patron-warrior. 2. A PURAM sub-situation: praising the greatness of the dead warrior and expressing helplessness at his death. 3. A literary genre: elegy.

kaiyaṭunilaippāṭal Vide IRAṆKARPĀ.

kaiyaṭu A MEYPPĀṬU other than the principal eight: being inactive.

kaiyaṭurai An AKAM concept: customary love-token consisting of ■ bunch of tender leaves.

kaiyaṭaikoṭuttal A sub-situation under the AKAM theme PĀṆKIYIRKŪṬṬAM: the confidante handing the love-token (KAIYAṬURAI) of the hero to the heroine.

kaiyaṭaiyēntivarutal (Also TALAIVAN KAIYAṬAIYĒNTIVARUTAL) A phase of the sub-situation IRUVARUM UḷVALI AVAṆ VARA UṆARTAL under PĀṆKIMATIYUṬAṆPĀṬU: the hero approaching the heroine and her confidante (when they are together) with a love-token consisting of a bunch of tender leaves.

kaiyaṭaiyērral (Also PĀṆKI KAIYAṬAIYĒRRAL) A sub-situation under the AKAM theme PĀṆKIYIRKŪṬṬAM: the confidante accepting the love-token, consisting of ■ bunch of tender leaves, from the hero.

koccakakkalippā A species of KALI verse, comprising five varieties, viz., TARAVUK KOCCKAKAM, TARAVIṆ AIKKOCCKAKAM, CIKRALICAIAKKOCCKAKAM, PAKRALICAIAKKOCCKAKAM and MAYAṆKICAIAKKOCCKAKAM.

koccakam 1. Vide KOCCKAKAKKALIPPĀ. 2. One of the elements of AMPŌTARAṆKAM. 3. One of the elements of PARIPĀṬAL.

அ ஆ இ ர உ ஊ எ ஏ ஐ ஒ ஓ ஊ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன்
■ ā i ī u ū ē ai o ō au k k ṇ c ṇ ṭ ṇ t ṇ ṭ ṇ p m y r l v ḷ ḷ ṛ ṇ

koccaimolī Slang. Literally an offensive language, it is the lingo of the gutter, the street, the market place, the saloon, the stable, the workshop, the theatre and the barrack room. It is the language where men work and play, of intimacy, everyday conversation, and much of it is ephemeral. Sex, money, food and drink are the potential sources of slangs.

koṭṭi/koṭṭiccētam (Also koṭukōṭṭi) Civan's dance on the destruction of Tirupuram, a variety of kūṭṭu.

koṭṭikuripārttal (Also NIMITTAMPÖRRAL and NIMITTAMPÖRRALIṬ KURUKAIṬ PARAVUTAL) A sub-situation under the AKAM theme UṬANPÖKKU: the mother's appeal to the crow to caw and augur the return of the eloped hero and heroine.

koṭṭicci Women of the hilly (KURUṆCI) tract.

koṭṭinilai 1. A sub-situation under the PURAM theme PĀṬANṬINAI: eulogizing the king's flag as resembling that of Pīraṁaṇ, Viṣṇu or Civaṇ. 2. A literary genre on the above theme.

koṭṭipālai (Also Kōṭṭipālai) An ancient secondary melody-type of the PĀLAI class.

koṭukōṭṭi Vide koṭṭi.

koṭuttaleyyiakoṭaimai (Also koṭaivaṇci) A sub-situation under the PURAM theme VAṆCITTINAI: the victorious king liberally rewarding his panegyrists with the spoils of war.

koṭuntamiḷ Non-standard Tamil. Cf. CENTAMIḷ.

koṭunakai Black humour. A dark, disturbing, morbid, grotesque mode of comedy.

koṭuppavaikōṭal A MEYPPĀṬU pertaining to the fourth phase of pre-marital love: the heroine (after the union) accepting the things given by the hero.

koṭuppōrēttik koṭāarpalittal A PURAM sub-situation: praising those who are munificent, and denouncing those who are not.

koṭai 1. A sub-situation under the PURAM theme VEṬCITTINAI: a king distributing the enemy's cattle captured by him liberally to the poor. 2. One of the sources of the MEYPPĀṬU, PERUMITAM (pride); munificence. 3. The gift from the patron.

koṭaimaṭam Unrestricted munificence to the bards to the extent of being irrational.

koṭaivaṇci Vide koṭuttaleyyiakoṭaimai.

koṇkaṇ (Also CĒRPAN and TURAIVAN) An AKAM concept: chief of the maritime tract.

koṇṭakam pukutal A sub-situation under the AKAPPURAM theme PERUNṬINAI: the heroine in the intensity of love-passion, tying the hero with a wreath of flowers and taking him into the house.

koṇṭukūṭṭupporuḷkōḷ Vide poruḷkōḷ.

koṇṭucenruyittal A sub-situation under the AKAM theme UṬANPÖKKU: the confidante taking the heroine to the trysting place for eloping with the hero.

koṇṭutalaikkalital A sub-situation under the AKAM theme UṬANPÖKKU: the elopement of the hero with the heroine.

koṇṭunilai An AKAM concept: KURAVAI song praying for the hero's union in wedlock with the heroine.

koṇṭunilaikkūru/koṇṭunilaikūral (Also PĀṆKI KOṇṬUNILAİKŪRAL) A sub-situation under the AKAM theme PĀṆKIYIRKŪṬṬAM: words of encouragement by the heroine's confidante dissuading the hero from desperate action (of riding the palmyra horse).

kampilā veṇpāvantāti A verse genre: poem composed in VEṆPĀ metre with letters

without the symbols *and* *and* using the ANTĀTJ verse linkage.

kommi Vide KUMMI.

koytamaikūri varaivukātātal A sub-situation under the AKAM theme PĀNKIYIR- KŪṬṬAM: the confidante urging the hero to go in for marriage informing him that the millet has been harvested (leaving them with fewer opportunities to meet).

kolli An ancient secondary melody-type of the MARUTAM class.

kollikkavvāṇam An ancient secondary melody-type.

kolliṭṭiṇam An ancient secondary melody-type.

kollippāvai (Also TEYVAPPĀVAI) Woman-shaped statue in the Kolli hills believed to have been carved by the celestials and have the power of charming all those who look at it.

kolai One of the sources of the MEYPPĀṬU, VEKULI (anger): killing.

kolaiccintu Vide CINTU.

koḷu 1. A definition of a thematic situation. 2. Colophon. A brief statement that follows the end of the text, and that gives facts about the thematic context of the poem, the motif, the addresser and the addressee, and sometimes, extra-textual information like the conditioning circumstances/causal factors of the poem. 3. A condensed exposition of ■ text in CŪṬṬIRAM form. 4. A component of the musical exposition KURAVAI (as in *cilappatikāram*).

korraṇāci A sub-situation under the PURAM theme VAṆCITṬINAI: extolling ■ king who destroyed his foes with his sword.

korraṇallai 1. A sub-situation under the PURAM theme VAṆCITṬINAI: speaking of the martial prowess of the king, destructive of the enemy's country. 2. A literary genre on the above theme.

korraṇuḷḷinai A sub-situation under the PURAM theme ULṆĀITTINAI: describing the march of ■ king with his army to capture the enemy's town.

korraṇainilai 1. A sub-situation under the PURAM theme VEṬCITṬINAI: the blessing of the Goddess Kālī for the exploits of the soldiers. 2. A sub-situation under the PURAM theme VAṆCITṬINAI: offering sacrifice to Goddess Kālī for the victory of the king. 3. A sub-situation under the PURAM theme VAṆCITṬINAI: speaking of the prowess of the warriors. -

korriyār Vide KALAMPAKAM.

kōṭṭpāṭu Theory. A set of principles and assumptions by which to explain or make predictions about ■ particular phenomenon. In literary criticism, theory refers to a set of general principles that can be used to classify or otherwise analyse literary works, as also to interpret or even evaluate them.

kōṭṭāṇki 1. A masquerade dance. 2. A soothsayer who makes predictions by using the small drum (*uṭukkai*).

kōṭṭāṇkippāṭṭu A song by the soothsayer to the accompaniment of *uṭukkai* drum.

kōṭṭippālai Vide KOTIPPALAI.

kōṇāṇki Clown or fool in a play.

kōṇāṇkikkūttu Dancing of ■ clown.

kōṭṭumpi 1. A play by young girls in which they ■■ the refrain *kōṭṭumpi* ■ they sing and dance. 2. Section in *tiruvācakam* with the refrain *kōṭṭumpi* at the end of each verse.

அ ஆ இ ஈ உ ஊ ஏ ஐ ஐ ஒ ஓ ஔ ஂ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ள்
■ ā ī ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

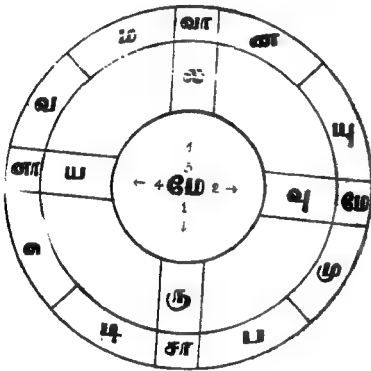
kaumāram The religion of the Kaumaras who hold Kantaṅ (God Murugaṅ) to be the Supreme Being and are exclusively devoted to His worship.

kauvai Vide ALAR.

cakkaram A variety of CITTIRAKKAVI lines of a stanza in which some of the letters are arranged in such way that each of them comes into prominence as the spokes (four, six or eight) of a running wheel as in the diagrams under:

NĀLĀRAICCAKKARAM / NĀṆKĀRAICCAKKARAM

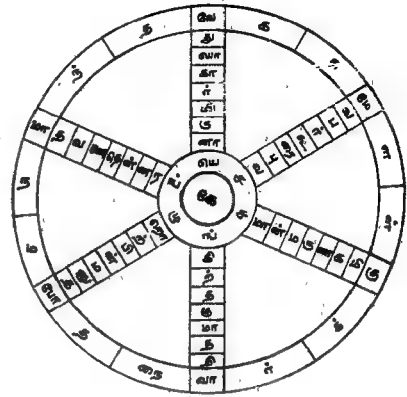
(A wheel of four spokes)



மேரு சாபமு மேவுமே
மேவு மேயுண வாலமே
மேன வாமவ னாயமே
மேயனாண்டி சாருமே

ĀRĀRAICCAKKARAM

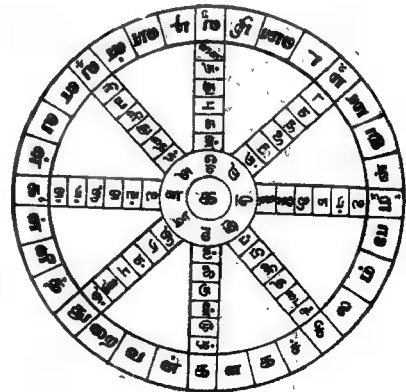
(A wheel of six spokes)



மாதவனே தென்னரங் கேசமான் மருளாகமிகு
போதனுமன்பிற் றொழு கேசவ புரை கூட்பவமே
வாதித மாகுதற் கிங்கே யெனாருமிர்கா பொதுவே
வேதநமாநம் போதநை வார்க்குள்ளமே தகவே

ETĪĀRAICCAKKARAM

(A wheel of eight spokes)



அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஓ ஒ ஊ ஃ க ங் ச ஞ ட ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ன்
■ ā ī ū ū ■ ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m ṛ r l v l l r ṇ

மலர்மலி சோலை அகவைங் சுதிர்க்க
மடமயி லியற்றக் மாதிரம் புதைத்து
வளைந்துபுகள் மேக் வல்லிருண் மூழ்க
வரியளி துதைந்த கதுப்பினி தடைச்சி
மஞ்ஞமா மடமொழி வடிவாள் வளவன்
கன்னித் துறைவன் கனாகச் சிலிம்பே.

cakattirāṇki A verse genre: composition of 1000 verses with each verse being different from the other.

cakamārkam One of the four ways in CAIVAM of attaining Heavenly bliss: treating God as one's companion.

cakalavuruvakam (Also CIRAPPURUVAKAM) A figure of speech and a sub-class of URUVAKAM; metaphor in which the attributes, all well chosen, of the subject of comparison are metaphorized besides metaphorizing the subject.

cakunacāttiram Vide ARUPATTUNĀṆKU KALAĪKAḶ.

caṅkappalākai Vide KAṆAMĀPALAKAI.

caṅkapantaṇam A variety of CITTIRAKKAVI: verse fitted into a fanciful diagram representing a conch, starting at the central cavity, moving in the circle up, down and up and ending in the same cavity as under:



வேதற்குத் துன்பத்தைத் தீர்த்தசத்தி வேவவன்மீ
தேவைத்த பக்தி திகழ்ந்தோங்கப் - பாவொத்த
வித்தாரன் கல்யாண சுந்தரனா மேலோன்செய்
சித்திரப்பா மெத்ததிறத் தே.

caṅkam (Also MUCCAṆKAM) Learned assemblies or academies of Tamil poets of ancient times patronised by Pāṇṭiya kings, which tradition holds are three, viz., MUTAṆKAM (the first academy held in Teṇṇaturai), ITAICCAṆKAM (the middle academy held in Kapāṭapuram) and KAṬAICCAṆKAM (the third academy in the present-day Maturai).

caṅkirāma ilakkaṇam Vide ARUPATTUNĀṆKU KALAĪKAḶ.

caṅkiruti Metrical line of twenty-four letters, exclusive of consonants, adopted from Sanskrit.

caṅkīraṇavaṇi (Also VIRAVIYAṆI and VIRĀVAṆI) A figure of speech in which different figures of speech occur together, being of two kinds, viz., KALAVAI-YAṆI (figures of speech indistinguishably blended together) and CĒRVAIYAṆI (combination of several distinct figures of speech).

caṭkam A verse genre: poem comprising six stanzas in the same metre.

caṭaṅkuppāṭal A folk genre: ritual song.

caṭṭakkarapantaṇam A variety of CITTIRAKKAVI: verse fitted into a fanciful diagram representing the mantra of six letters, sacred to God Murukaṇ, as under:

பூசமுர மேவகுண தீபநவ பூர்வமொழி
நேசவள்ளிக் காப்புளத்தில் நின்றகுதா-பாசமொடு
காலதண்ட காலனொண்ட ஆலமுண்ட நிலகண்ட
பாலதண்ட பாணியென்னைப் பார்.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன
a i i u ū ē ē ai o o au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

caturappālai One of the four modes of the melody-type of the PĀLAI class.

cantakkaliviruttam A kind of KALIVIRUTTAM.

cantakkavi (Also CANTAPPĀ and CANTAPPĀṬṬU) Stanza of four lines with four to twenty-six syllables to ■ line.

cantappā/cantappāṭṭu (Also CANTAM 2) Vide CANTAKKAVI.

cantam 1. Rhythmic movement of verse. 2. Vide CANTAPPĀṬṬU.

cantayavaṇi Vide AIYAVAṆI.

cantavaṇi Vide TĀṆṬAKACCANTAM 2.

cantaviruttam VIRUTTAM stanzas with uniform rhythmic movements.

cantali kuṛaṭṭāḷicai A sub-class of the auxiliary verse kind KUṚAṬṬĀḶICAI, marked by four-foot line, alien foot-linkage and absence of declarative rhythm.

cantaṇattalai takāteṇṇu maruttal A sub-situation under the AKAM theme CĒPAṬAI: the confidante refusing to accept the bunch of tender sandal leaves as love token from the hero.

cantāpakuravar The four CAIVAM Ācāryas who promulgated the CAIVA CITTĀNTAM philosophy, viz., Meykaṇṭatēvar, Aruṇanti Cīvācāriyar, Maṛaiṇāṇa Campantar and Umāpati Cīvācāriyar, as tracing their succession from Nanti, the first disciple of Civaṇ.

cantāṇaparamparai The line of succession of CAIVAM Ācāryas who promulgated the CAIVA CITTĀNTAM philosophy, Meykaṇṭatēvar being regarded as the first among them.

cantāṇavuvamai A figure of speech and a sub-class of UVAMAI: simile in which the attributes of the subject of comparison

and the standard of comparison are identical.

canti 1. Euphonic combination of the final letter of ■ word, root or base with the initial letter of the succeeding word or suffix. 2. A primary melody-type. 3. A masquerade dance.

cantiyicai A defect in versification.

cantirakaṇam A rule of propriety: foot of *nirai-nēr-nēr* ■ PULIMĀNKĀY: considered auspicious at the commencement of a poem, with *mirukaciṛiṭam* ■ its asterism, the effect being extension of life span.

cantiṛōpālampaṇam Reproach of the moon by the heroine suffering the pangs of love, ■ feature of the verse genre like ULĀ.

cantivaḷu A defect in composition: deviation from the conventions regarding the coalescence of letters or words in CANTI.

cantivaḷuvamaiti A poetic license which allows CANTIVAḶU in the case of the coalescence in the accusative case.

cantuceytal A PUṚAM concept: bringing reconciliation between the warring monarchs.

captapaṅki The seven-fold formula of the doctrine of qualified predication, viz., 'perhaps it is', 'perhaps it is not', 'perhaps it is and is not', 'perhaps it is not predictable', 'perhaps it is and yet not predictable', 'perhaps it is not and not predictable', 'perhaps it is and it is not, and not predictable'.

cappāṇipparuvam Vide PILLAIKKAVI.

campiratom Vide KALAMPAKAM.

campu A literary composition in mixed verse and prose.

camakāla ilakkiyam Contemporary literature.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங் ச் ஞ் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṛ

camacaṅkirāmam A verse genre: composition juxtaposing the heroine's struggle against the anguish of separation from the hero with the hero's battle against the enemy, an evolution of the MULLAI poems of the AKATTINAI.

cantattāṇṭakam A variety of verse in which CANTAM lines and TĀṆṬAKAM lines are balanced.

camacai Word, phrase or idea proposed by one person to be incorporated in ■ stanza by another as in ■ trial of poetic skill.

camanam Vide ĀRUKATAM.

camatai Vide VAITARUPPANERI.

camanataivenpā Agreement in the number of letters among the lines of ■ stanza.

camanilai Vide VAITARUPPANERI.

camanilai maruṭpā A variety of MARUṬPĀ in which the lines in VENPĀ and ĀCIRIYAM metres are balanced. Cf. VIYANILAI MARUṬPĀ.

camanilai vañcippā (Also NĒR NILAI VAÑCIPPĀ)
Vide VAÑCIPPĀ.

camanilai venpā (Also CAVALAI VENPĀ) VENPĀ
composed of two KURĀLVENPĀ without an
extra detached foot in the middle.

camapāta viruttam A musical composition.

camayācāriyar Great men who established a religion, especially the four CAIVAM saints, viz., Appar, Campantar, Cuntarar and Mānikkavācakar.

camavuvamai A rhetorical device, a figure of speech and a sub-class of UVAMAI similar in which both the subject of comparison and the standard of comparison are of equal dimensions. e.g. The father-like son.

caman Vide VAITARUPPANERI.

camāṭāṇavuruṣakam (Also **naṭṭapuruṣakam**) A figure of speech and a sub-class of URUVAKAM: metaphor in which one metaphorizes an object, then takes the vehicle harmful to one, and then gets a comforting thought that there is some other source of this harm.

camāti 1. Intense contemplation of God, identifying oneself with Him. 2. Vide VAITARUPPANERĪ.

camāyitavani Vide ELITNMUTTVANI.

camānacceyyu! A stanza in which there occur either KURU or LAKU exclusively.

camikñai Semiotic code.

camuccayavani Vide KŪTTAVANI.

camuccavavuvamai Vide UMMAYUVAMAI.

camutti Vide PULAVAR.

camuttiravilācam Vide KALIKKARAIPPULAMPAL.

camutā ya inaiyu Conformism.

camuṭāya eṭārttavāṭam Socialist realism. A term used to describe works that place a Marxist emphasis on class struggle as the catalyst for historical change and that employ the techniques of nineteenth-century realism.

camutāya etirppu Confrontism.

camurkam Stanza in which two or more lines correspond in sound but differ in sense.

camūka ulaviyal Social psychology.

camūka nāval Sociological novel. Also called thesis novel, problem novel or social novel, it emphasizes the influence of social and economic conditions on characters and events; often it also embodies an implicit or explicit thesis recommending social reform.

camūkaviyal aṇukumuṛai Sociological approach. A critical method, it starts with

the conviction that art's relations to society are vitally important, and that ■ examination of these relations may organize and deepen one's aesthetic response to ■ work of art. The sociological critic is concerned with understanding the social milieu of ■ work of art and the extent to which and the manner in which the author responds to it. Marxist criticism, a branch of sociological criticism, tries to investigate art using the touchstone of dialectic materialism.

caraṇam Third section in a musical composition.

caraṇākāṭi Complete surrender to God (Vaiṣṇavism).

caramakavi/caramaculōkam Vide IRANĀKĀPĀ.

carittiram / caritam History; biography.

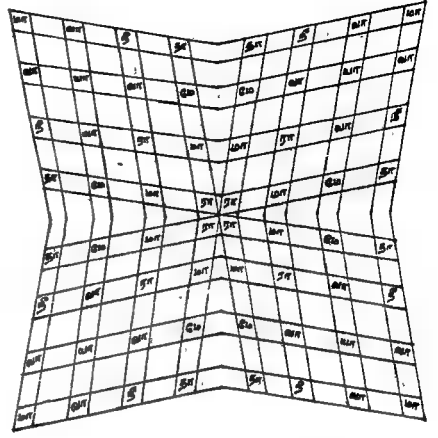
cariyai Observances after initiation (TĪKKAI) by the guru.

carivu Bathos. It is the descent into mundane or sentimental language by a writer who is striving for the noble and elevated. Bathos is a stylistic anticlimax, the unintended result of an unsuccessful attempt to achieve pathos (UḷANEKILVU) or the sublime (VIḸUMAM).

carukkam Section in ■ composition.

caruppatōpattiram A variety of CITTRAKKAVI: a fancy verse of thirty-two letters which, when entered twice in a mansion-like structure of sixty-four compartments, will read identically from any corner of that structure:

மாவா நீதா தாநீ வாமா
வாயா வாமே மேவா யாவா
நீவா ரரமா மாரா வானீ
தாமே மாரா ராமா மேதா.



calattampam Vide ARUPATTUNĀNKU KALAĪKAL.

calāpaccakkaram A variety of CITTRAKKAVI (a metrical composition fitted into a fanciful figure).

calippu vaḷakku Cliche. An expression used so often that it has become hackneyed and has lost its original impact.

cavalai venpā Vide CAMANILAI VENPĀ.

carputtiramārkkam One of the four ways in CAIVAM of attaining Heavenly bliss- treating God ■ father.

canmārkkam One of the four ways in CAIVAM of having Heavenly bliss- treating God as guru.

canṇitāṇam A term of respect used in addressing or referring to great personages especially in Caiva mutts.

canṇitimurāi A verse genre: poem of supplication in the presence of a deity.

canipuruṭaccakkaram A variety of CITTRAKKAVI (a metrical composition fitted into a fanciful figure).

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங ச் ஞ ட் ண் த் த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au k k ṇ c ṇ ṭ ṇ t n t n p m y r l v ḷ ḷ ṛ ṇ

cākkāṭu Vide AVATTAL.

cākkaikkūttu Dance performed by Cākkaiyaṇ (dancer in the temples and palaces in ancient times).

cākkaṛaiṣ muraṇ Vide MURAṆ 2.

cāṅkiyam A school extrinsic to CAIVAM: The Sāṅkhya system of philosophy which holds the undestructibility of matter and the impossibility of creating matter.

cāttiram A doctrinal treatise.

cāttukkavi (Also CĀRRUKKAVI) Laudatory poem on an author or his work.

cāttumuraṭi (Also CĀRRUPPĀṬṬU) recital of some special stanzas at the close of NĀLĀYIRA TIVVIYAP PIRAPANTAM recitation in times of worship at temples, etc.

cāttuvati Vide NĀṬAKAVIRUTTI.

cātakappaṛavai Mythical bird, believed to subsist on the purest raindrops before they touch the earth.

cātakam A literary genre: poem which relates all the particulars, indicated by one's horoscope ■ the year, month, date, etc.

cātāri A secondary melody-type of the CEVVALI class.

cātāḷi A secondary melody-type of the MARUTAM class.

cātikkuṛaivicēṭam Vide VICēṬAVAṆI.

cātikaṭainilaittivakam Vide KAṬAINILAICĀTITIVAKAM.

cātipperumpan Primary melody-types, four in number, viz., AKANILAI, PUṚANILAI, ARUKIYAL, and PERUKIYAL.

cātimutalnilaittivakam Vide TIVAKAVAṆI.

cātiyṭainilaittivakam Vide IṬAINILAICĀTITIVAKAM.

cātivērrumai A figure of speech and a subclass of VēRRUMAIYAṆI in which two things

of the same class are distinguished in terms of their attributes.

cāturiyavaṇi A figure of speech.

cāntam Vide IRACAM.

cāntaccuvaṇiyaṇi Vide IRATAVAṆI.

cāntāṇikam Vide KULAKAM.

cāntikkūttu A kind of dance calculated to give peace of mind to the hero and other actors.

cāmparāṅku A poem in praise of ■ deity, each stanza of which ends with the refrain cāmparāṅku.

cāmam Persuasion or conciliatory measure, as one of the four ways of getting things done, in PILLAITTAMIL (AMPULIPPARUVAM).

cāmāṇiyānumāpam Inferring by applying the common factor to the truth.

cāmipam The second of the four states of bliss according to CAIVAM philosophy, the other three being CĀLŌKAM, CĀRŪPAM and CĀYUCCIYAM - nearness to Civaṇ, proximity to God.

cāyaḷvari A masquerade, treating of love.

cāyavēḷārkolli A primary melody-type.

cāyucciyaṁ The fourth of the four states of bliss according to CAIVAM philosophy, the other three being CĀLŌKAM, CĀMIPAM and CĀRŪPAM - the soul becoming absorbed in Godhead.

cārtukkavi One who composes a verse after a model set by another.

cārtuvakai Mode of stating ■ thing casually or incidentally. Cf. TALAIMAIVAKAI.

cārtuvari A kind of love song having the name or the place of the hero, as its theme.

cārpunilai ilakkiyam Committed literature.

cārpunūḷ Vide NĒḷ.

cāratappāṭṭu A kind of ode in rhythmical verses sung to ■ melodious tune.

cārappirapantam A verse genre: poem in which the poet supplicating in the presence of ■ deity has his prayer granted.

cāram A verse genre: poem which gives the condensed version of ■ subject matter.

cāriyai 1. Augment used in combination, as of nouns and case-ending. 2. A mode of dancing.

cārūpam The third of the four states of bliss according to CAIVAM philosophy, the other three being CĀLŌKAM, CĀMĪPAM and CĀYUCCİYAM - similarity in form with Godhead.

cālpumullai A sub-situation under the PUṚAM theme VĀKAITṬṆAI: describing the serenity of noble-minded persons.

cāliṇi Woman employed in pronouncing oracles under the influence of ■ spirit.

cālōkam The first of the four states of bliss according to CAIVAM philosophy, the other three being CĀMĪPAM, CĀRŪPAM and CĀYUCCİYAM - dwelling in God's world.

cāvakkurūñci A secondary melody-type of the KURŪŇCI class.

cāvakanōṇpi / cāvakan (Jaina) Householder who takes to ascetic practice.

cāvuppāṭal Vide IRAPPUPPĀṬAL.

cāveḷuttu Vide CEYUṬPORUTTAM.

cājal A verse genre: poem in KOCČAKAK KALIPPĀ whose stanzas are each in the form of a question and answer with the refrain *cājalō* at the end. 2. Masquerade dance. 3. An ancient game played by girls (accompanied by singing that has the refrain *cājalō*).

cārukkavi Vide CĀTTUKKAVI.

cārūppāṭṭu Vide CĀTTUMURAI.

cārūppotumai (Also VITIVARUMURAI) Inductive method.

cānrōr 1. The great, the learned, the noble. 2. The bards of the CAṆKAM age. 3. Warriors.

cānrōr ceyyul A characterization of the classical poetry, ■ being lofty and high-spirited.

cānrōrpakkam A sub-situation under the PUṚAM theme VĀKAITṬṆAI: the role of the great men who use bulls and cows (the peasants and the merchants)

cānrōr ceyyul A characterization of the classical poetry, ■ being lofty and high-spirited.

cikrālīcaikkocčakam A kind of KOCČAKAK-KALIPPĀ verse marked by fewer number of. TĀLĪCAI (the middle part of KALIPPĀ), branching into IYARCIKŕĀLĪCAIKKOCČAKAM and KURAIČCIKŕĀLĪCAIKKOCČAKAM.

cikkal Complication, the rising action in the plot of ■ narrative.

cikkal avilppu Denouement. The resolution of ■ dramatic conflict, and explanation of the mysteries or misunderstandings in the plot.

cikkal nāṭakam Problem play. A term popularized by the Norwegian playwright Ibsen, it refers to the situation of the protagonist which is so rendered ■ to indicate that it represents ■ contemporary sociological problem. It is suggested that the prevailing opinion tends to thwart the author's attempt at finding a solution to the problem.

A sub-type of the problem play is the discussion play (VIVĀTA NĀṬAKAM) in which the social issue is not incorporated into

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன
a ā ī ū ē ai o ō au k k ṇ c ṇ ṭ ṇ ṭ n p m y r l v ḷ ḷ ḷ ḷ ḷ

the plot, but expounded in the dramatic give and take of a sustained debate among the characters.

cikkalmutirvu Crisis. The moment in the plot of a narrative, when the conflict (MOTAL) has intensified to a level at which the protagonist's lot will change decisively. Although the crisis and climax (UCCAM) generally occur together, the former functions purely as a structural element of the plot, whereas climax also signifies the height of emotional response evoked in the audience by the crisis.

cikaṇṭi A secondary melody-type of the PĀLAI class.

ciṅkanōkku Vide ARIMĀNŌKKU.

ciṅkāram Vide IRACAM.

ciṅki Vide TUNAṅKAIKKŪTTU.

cittar Mystics who by austere practices are supposed to have attained extraordinary powers.

cittaranūl Mystic treatises on medicine, yōka and astrology composed by CITTAR.

cittāntacāttiram Treatises on a given doctrine or philosophy.

cittānta caivam A philosophical system of the Saivites which recognizes the three entities of Civaṇ, Soul and Māyā, and holds that salvation is for those who have subdued the three-fold MALAM and obtained God's grace.

cittāntam 1. Well established conclusion, settled opinion or doctrine, received or admitted truth; ideology. 2. CAIVACITTĀNTAM.

citti Vide AṬṬAMĀCITTI.

cittira akaval A sub-class of AKAVAL metre marked by AKAVAL rhythm (after the cry of the peacock) in every foot.

cittirakkavi A variety of pictorial metrical composition which is fitted into fanciful figures; a poem in which verses or stanzas are so arranged that they form a design on the page and take the shape of the subject of the poem (altar poem); a poem which has its lines arranged to represent a physical object, or to suggest action/motion, mood/feeling (pattern poetry). Also see PULAVAR.

cittirakkā/cittirappā A variety of CITIRAK-KAVI in which there is the occurrence of numerals in a given order whose combinations yield ten, fifteen, etc. as in:

2	7	6
9	5	1
4	3	8

இருவராமம் ஏழுநாள் ஆறாமாந்தான் கோயில்
ஒருவனையே நாடிய போந்தேம் - ஒருவனும்
என்கையான் முக்கணான் நான் முகத்தான்
ஒன்பானோ

பையந்தலைய நாகத் தவன்

cittiravaṇṇam One of the specific sound features of a verse (VAṆṇAM): rhythm effected by the dominant use of euphonic alternation of long and short syllables.

cittiravaḷu Pictorial fallacy.

cittiravēḷakolli A secondary melody-type.

cittu 1. Vide KALAMPAKAM. 2. Intellect. 3. Supernatural power. 4. A masquerade dance.

citaral Dissemination. In traditional literary criticism, it is the way texts (PAṆUVAL) influence later texts across generations. In deconstruction (UḷLIYAL ANUKUMURAI)

அ ஆ இ ஈ உ ஊ ஏ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண்த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
■ ■ i i u.ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v l l i r ṇ

dissemination refers to the way in which the meaning of ■ given word scatters, spreads, or disperses. It implies that any word or word-cluster inevitably means different things to different readers because of its connotative potential. See also ARUTYINMAI.

citaivu pirarkkinmai A MEYPPĀTU pertaining to the first phase of pre-marital love: (the heroine) losing heart, which she keeps off from others.

cintaṭi Vide AṬI.

cintaṭi vañcippā Vide VAÑCIPPĀ.

cintiyal venpā Vide IRATIMUKKĀL.

cintu 1. A verse genre: ■ kind of musical composition containing a detached word in the first line itself. Both the lines have either equal number of feet or unequal number of feet. It also makes frequent use of final rhyme, besides ETUKAI and MŌNAI. It has sub-types such as VAḶINATAICCINTU (sung by travellers as distraction from the fatigue of the journey; NONṬICCINTU (statical burlesque play NONṬINĀTAKAM in cintu verse), KĀVAṬICCINTU (songs by devotees of Lord Muruga while marching to His temples with kāvai on shoulders), KOLAICCINTU (song on sensational murders and suicide), VELLACCINTU (song on flood), VIPATUCCINTU (song on conspicuous accidents), VARALĀRGUCCINTU (song on myths and legends), etc. 2. A masquerade dance. 3. A musical note.

cintuppilukkai A masquerade dance.

cintumōkiṇi A verse genre: composition in VANNAKAVOTTĀḶICAIKKALĪ metre comparing ■ woman with the ocean.

cirunṅkarak kavitai Erotic poetry.

cirunṅkaranilai A sub-situation under the PURAM theme TUMPAITṬINAI: a warrior's devoted wife embracing his corpse on the battlefield.

cilampan Chief of the hilly (KURŪNCI) tract.

cilampukalīnōṇpu An ancient ceremony preliminary to marriage, probably consisting in removing the anklets of ■ bride which were till then ■ symbol of her maidenhood.

cilampetirkūvai A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: the hero asking the mountain about the heroine.

ciliṭṭam Vide VAITARUPPANNERI.

cilēṭācākaram A verse genre: composition in TĀḶICAI comparing a king with the rains and God, and extending the traits of the ocean and ■ woman to suit those of the king.

cilētai/cilētaiyaṇi 1. (Also PALAPORUḶ CORROTARAṆI) A figure of speech in which a word or phrase admits of two or more interpretations, paronomasia, double entendre, which operates as CEMMOLIC-CILĒṬAI (paronomasia caused without splitting up words) and PIRIMOLICILĒṬAI (paronomasia caused by splitting up words).

CILĒṬAI is of seven kinds, viz., ORUVŪNAICILĒṬAI (a common verb informing the word or phrase which functions as paronomasia), PALAVŪNAICILĒṬAI (several verbs carrying through the paronomasia), MURANVŪNAICILĒṬAI (verbs denoting opposite characteristics informing the paronomasia), NIYAMACILĒṬAI (an expression capable of many applications being restricted to one object) NIYAMAVILAKKUCCILĒṬAI (an expression capable of many applications

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய்ர் ல்வு ழ் ள்ற் ன்
■ ā ī ū ē ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v l ! r ṇ

being restricted to only one of them in the first instance and then extended to another), VIRŌTACCILĒṬAI (verbal antithesis following ■ verbal similitude) and AVIRŌTACCILĒṬAI (congruity between the preceding and the following paronomasia). 2. Vide IRATTURAMOLĪṬAI.

cilētaiyuruvakam A figure of speech and a sub-class of URUVAKAM: metaphor in which the process of metaphorization is subjected to double entendre. e.g. The lotus and the heroine's face, both blossom, grow lustrous, etc.

cilētaiyuvamai A figure of speech and a sub-class of UVAMAI: simile by double entendre which comprises two categories: CEMMOLICILĒṬAI and PIRIMOLICILĒṬAI.

cilētaittivakam A figure of speech and a sub-class of TIVAKAṬAI in which a word in a verse illuminating or amplifying the double entendre runs through the verse.

cilētaiyinmutittal A figure of speech and a sub-class of PIRAPORUṬVAIPPAṆI in which an object extends into the general and the particular through the use of the double entendre.

cilētaiivilakku A figure of speech and a sub-class of TAṬAIMOLĪYAṆI in which one of the two objects where both are marked by similar characteristics is seen as redundant.

cilētaivenpā A verse genre: poem in VENPĀ metre marked by double entendre.

cilētaivērumai A figure of speech and a sub-class of VĒRRUMAIYAṆI in which the differences as well as the similarities between two objects or persons are brought out through double entendre.

cilainutarpāṅki talaiviyaippukaḷtal (Also PĀṆKI TALAIVIYAIPPUKAḷTAL and PĀṆKI MAṆAVIYAIPPUKAḷTAL) A sub-situation under the AKAM theme PARATTAIYIRPIRIVU: the confidante (with the heroine's sulking: gone and her union with the hero accomplished) praising the heroine.

civacaṅkirāntavātam An intrinsic CAIVAM sect which holds that the soul when it is freed from MALAM (impurity) becomes Civaṇ Himself by the divine grace.

civacamavāta caivam An intrinsic CAIVAM sect which holds that the soul when it is freed from MALAM becomes pure Intelligence, and that in such ■ condition Civaṇ transmutes it into ■ Being like Himself, enabling it to perform His five-fold functions.

civataricaṇam Spiritual experience of the soul in which it understands its own limitations and perceives the divine wisdom, which of its own accord, bestows grace.

civaṭikkai/civaṭṭai Initiation of ■ disciple into the mysteries of the CAIVAM.

civapōkam Spiritual experience of the soul in which it merges its individuality in Civaṇ, the Supreme Being.

civayōkam Spiritual experience of the soul in which it realises the omnitude of Civaṇ and sets itself in tune with Him without losing its individuality.

civarūpam Spiritual experience of the soul in which it clearly understands that Civaṇ by His five gracious functions cleanses it of MALAM (impurity) and bestows salvation.

civalvenṛi A PUṬAM sub-situation: theme describing the victory of a partridge in a partridge fight.

(viii) Combination of two or more of the above criteria: TACĀNKAPPATTU, ŪRVENPĀ, KAṬIKAI VENPĀ, etc.

(ix) Miscellaneous types: KĀPIYAM, PURĀṆAM, etc.

A single mode is called by different names in different PĀṬṬIYAL works. The one that eulogizes the ten incarnations of Tirumāl is called URPAVAMĀLAI, ARIPIRAPPU, and TACAPPIRĀTTURPAVAM. Similarly, we have KALAMPAKAMĀLAI and PAṆMANIMĀLAI, NĀLIKAI VENPĀ and KAṬIKAI VENPĀ, VALAMAṬAL and INPAMAṬAL, etc. Again, one mode lends itself to varying subject matter: KAṬAINILAI is either the reprimand of the poet who has not been appropriately honoured by the patronizing, or the request to announce the arrival of the poet to the patron.

PURANILAI and PURANILAI VĀLTITU, MEYKKĪRTTI and MEYKKĪRTTI MĀLAI mark slight differences in thematic perspectives.

Thematic similarities but formal divergences give birth to more than one genre: The praise of the hero's town is ŪRVENPĀ, ŪRNĒRICAI, ŪRNĒNICAI, etc. Similarly, PĀTĀTIKĒCAM and KĒCĀTIPĀTAM differ in the order of portrayal of the limbs of the hero. The praise of the hero is NĀMAMĀLAI and that of the heroine is PUKALCCIMĀLAI.

Interestingly, the name of a genre in a PĀṬṬIYAL treatise takes a variant in creative literature: TUYILEṬAINILAI in the former is PĀḷḷIYEḷUCCI in the latter, and ĀṇṬUNILAI becomes PALLĀṆṬU. PIḷḷAIKKAVI and PIḷḷAIPPĀṬṬU become PIḷḷAIṬṬAMIL.

Literary exemplifications are not available to many of these genres.

These kinds represent a rich spectrum of native ingenuity, and assimilation from the Sanskrit tradition.

An extended span of nearly ten centuries marks the codification of these types and their imaginative representations.

cirriḷiḷaittalparuvam Vide PIḷḷAIKKAVI.

cirriṭṭaruvam Vide PIḷḷAIKKAVI I.

cirurai Vide ILAKUVIYĀKKIYĀṆAM.

cirren (Also CINNAM) A variety of AMPŌTARAṆKAM consisting of short lines of two feet each.

cirrellai Minimum number of lines, as in a stanza.

cirappaṇi A figure of speech in which a reason is given for differentiating two similar objects taken up for comparison.

cirappavanuṭi Vide AVANUTTYANI.

cirappinmaikūrimaṭuttal A sub-situation under the AKAM theme CĒṬPAṬAI: the confidante slighting the love-token (a bunch of tender leaves) of the hero and refusing to accept it.

cirappu An AKAM literary technique - a variety of UḷḷURAI specially given superlative, magnified, exaggerated expressions inseting deeper meanings of excellence. e.g. The infidelity of the unfaithful hero being suggested through an exaggerated scene of crabs born on the death of the mother-crab co-existing with the crocodiles that eat their young ones (aiṇḱurunūru 24).

cirappunilaippiraporuḷvaippu Vide ORUVALCCĒRAL.

cirappunilaiyaṇi A figure of speech in which an occurrence is inferred without premises, a thing is assumed to exist in several places, a major task is accomplished though starting with one of smaller dimensions.

cirauppappāyiram Introduction in verse to a book giving particulars of the author, title of the work, subject matter, etc. Cf. POTUP-PĀYIRAM.

cirauppup punaivilipukaḷcci A kind of PUNAIVILIPUKAḶCCYANI in which the general idea is inferred from a particular idea.

cirauppup poruṭkurippu Signification.

cirauppuruvakam Vide CAKALAVURUVAKAM.

cirukatai Short story. A brief fictional prose narrative, requiring anything from half an hour to one or two hours in its 'perusal'. It has a definite plot structure, complexity of characterization, and often a point of view. It usually has a single focus and produces a specific dramatic effect.

cirukāppiyam Vide AIŇCIRUKĀPIYAM and KĀPIYAM.

cirukuṭi Village in a hilly tract.

ciruceyyuḷ Verset.

cirucōrākkal paruvam Vide PILLAIKKAVI I.

cirutērpparuvam Vide PILLAIKKAVI I.

cirutēvapāṇi A kind of song in praise of a deity, set to music. Cf. PERUNTĒVAPĀṇI.

cirupattirikkaḷ Journal, carrying scholarly and academic features, having a limited circulation and run without a commercial motive.

ciruparaikoṭṭal paruvam Vide PILLAIKKAVI I.

ciruparaipparuvam Vide PILLAIKKAVI I.

cirupoḷutu Vide MUTARPORUḷ.

cirumai One of the sources of the MEYPPĀṬU, MARUṬKAI (wonder): smallness.

cirumaiyaṇi A figure of speech in which the contained is described as smaller than the container, or the container than the contained. Cf. PERUMAIYAṆI.

ciraippuram An AKAM concept: a hedge-side near a mansion from which the hero can listen unseen to what passes between the heroine and her confidante.

ciraippuramāḱac ceripparivuruttal (Also TŌLI CIRAIPPURAMĀKAC CERIPPARIVURUTTAL and TŌLI TALAIVARĶUC CIRAIPPURAMĀKAC CERIPPARIVURUTTAL) A sub-situation under the AKAM theme ORUCĀRPAKĀRĶUṬI: the confidante speaking about the heroine being restrained at home intending to inform the hero who remains unseen at the hedge-side near their house.

cinnappū Poem celebrating the TACĀŇKAM (the ten constituents) of a king in 100, 90, 70, 50 or 30 NĒRICAIVENPĀ verses. Cf. TACĀŇKAP-PATTU and TACĀŇKATTAYAL.

cinnam I. Vide CIRREṆ. 2. An insignia.

cinnamālai A verse genre: poem in VAŇCIPPĀ metre marked by a sense of wonder and rhetorical excellence.

cinaiyākupeyar A figure of speech: synecdoche in which part is put for the whole.

cittukkavi A verse genre: epistle or letter written in verse.

cīr Metrical foot, a CEYYUḷURUPPU.

cīrmaṭakku Vide MAṬAKKAṆI.

cīrantāti Repetition of the final foot of a line as the initial foot of the following line.

cīrākam A primary melody-type.

cīlkkaiḱkūttu A mode of dancing accompanied with whistling.

cīriyāḷ A small lute.

cukkilattampam Vide ARUPATTUNĀŇKU KALAĶAḷ.

cukumāratai Vide VAITARUPPANEṬI.

cuṭṭaṇi Vide KĀṬCIYAṆI.

cuṭṭikkūrā uvamam Vide ETUTTUKKĀTTU UVAMAIYAṆI.

cuṭṭu 1. An AKAM literary technique and a variety of ULLURAI by pointing to one thing some other being hinted at. e.g. The confidante of the heroine, to be overheard by the hero, asks the thundering cloud if it will merely rumble or pour rain to nurture the millet field-the meaning hinted at being whether the hero will merely keep on meeting the heroine secretly, or decide about taking her hand in marriage (*akanāṇūru*: 188).
2. Signification.

cuṭṭuṇarvu Vide PIRAMĀṆA ĀPĀCAM.

cuṭṭumporuḷ Referent.

cuṭarotupulampal A sub-situation under the AKAM theme ORUVALITTANATTAL: the heroine's distressed words at the setting sun (in the fear of the evening intensifying her love-sickness).

cuṭarōṭirattal (Also CURAM TAṆIVITTAL and NARRĀY CURAM TAṆIVITTAL) A sub-situation under the AKAM theme KARPOTUPUṆARNTA KAVVAI: the mother's appeal (to the sun) for the wilderness (through which the heroine has eloped with the hero) to become cool.

cuṇṇam 1. (Also CUṆṆAMOLIMĀRRU) Vide PORUḷKŌḷ. 2. Vide COLVAKAI.

cuṇṇamolimārru Vide PORUḷKŌḷ.

cuṇaṇku (Also PACAPPU and PACALAI) An AKAM concept beauty-spots on the skin of a woman; sallowness, paleness of complexion due to love-sickness.

cutakāntāram An ancient secondary melody-type of the ācāṇ class.

cutacaivam A CAIVAM sect which holds that the initiate should realize that PATI, PACU

and PĀCAM are eternal, practise the yoga of silence and become absorbed in Civaṇ, one of sixteen CAIVAM.

cuttaniruttam A kind of dance.

cuttāttuvitam Inseparable union of the individual soul with Civaṇ, obtaining Supreme Bliss.

cupakkam One's own standpoint in a philosophical discussion. Cf. PARAPAKKAM.

cuyacaritai (Also TAṆVARALĀṖU) Autobiography.

cuyapanpāṭu viḷakkam Appropriation. A type of reader-response criticism (VĀCAKAR ATTPATAIT TIRANĀYVU) where readers tend to interpret texts according to their own cultural presuppositions, regardless of those of the author - and even if the author wrote the work from a different cultural or ideological perspective.

cuyamvaram A verse genre: composition in KALIVENPĀ metre on the selection of husband by a princess herself at a public assembly of suitors.

cuyavārāṇai Narcissism. In psychology, it refers to obsessive and exclusive interest in one's own self.

cuyavelippāṭṭuk kavitai Confessional poetry. A contemporary literary mode in which the writer discusses matters relating to his private life, and addresses the reader directly.

curattuittal A sub-situation under the PURAM theme VETCIṬṬINAI: theme of a warrior leading the captured cattle safe through a barren tract fraught with dangers.

curanaṭai Vide PERUNṬINAI.

curam An AKAM concept wilderness.

curam taṇivittal Vide CUṬARŌṬIRATTAL.

கவிமுதி யார்பாடவே
விசையரு மாநற்பா
முயல்வ துறுநர்
திருவழிந்து மாயா.

curriṇaṭṭaittal Periphrasis. A manner of speaking or writing that is unnecessarily wordy, elevated, or roundabout; circumlocution.

cuṇainayappuraittal A phase of the MUNNURAVUṆṬARTAL sub-situation under the AKAM theme PĀNKIMATIYUṬANPĀṬU: the confidante attributing allegorically the changed features of the heroine (after her union with the hero) to her bathing in the mountain springs.

cuṇainalam uraittal Vide CUṆAINAYAP PURAITTAL.

cuṇaiyāṭalkūri nakaittal A sub-situation under the AKAM theme ■ NĀṆANĀṬṬAM: as the heroine returns home saying she had been to bathing in the mountain spring, the confidante laughing at her seeing her paint intact and flowers unfaded.

cuṇaiyuṭanāyital A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: the hero asking the spring about the heroine.

cuṇaiyivanturaittal A phase of the MUNNURA UṆṬARTAL sub-situation under the AKAM theme PĀNKIMATIYUṬANPĀṬU: the confidante, having ascribed the changed features of the heroine allegorically to her bathing in the mountain springs, wondering at the 'power' of the springs.

cūkkumālāṅkāram A figure of speech in which an idea is expressed by subtle hints.

cūttiranilai Position of CŪTTIRAM in ■ treatise as the guiding principle of interpretation, four in number, viz., ĀRṬOLUKKU (the most natural order of words which clearly brings out the meaning), ARIMĀNŌKKU (a

grammatical technique in which a line of ■ **cūttiram** is linked with the preceding and the following **cūttirams** in the manner of a lion's look, looking over the shoulders with neck turned) TAVALAIPPĀYTTU (the principle of a frog's leap whereby a **cūttiram** is so constructed as to have reference to the next but one that follows it) and PARUNṬIN VILVU (the principle of the kite's swoop whereby ■ **cūttiram** occurring in ■ treatise is not directly connected with either its preceding or succeeding **cūttiram** but connected with some remote **cūttiram**).

cūttirappā (Also CŪTTIRAYĀPPU) A kind of AKAVAL metre, esp. employed in classical grammars.

cūttiram (Also NŪRPĀ) A condensed verse statement of an elaborate proposition.

cūttirayāppu Vide CŪTTIRAPPĀ.

cūtar (Also NIṆṚĒṬṬUVĀR) Panegyrists who praised things standing in their presence.

cūtuvenṇi A PUṬAM sub-situation: the theme of a woman vanquishing others in gambling.

cūraramakaḷir Vide ARAMAKAḷIR.

cūriyakaṇam A rule of propriety: foot of *nēr-nirai-nēr* as KŪVILAṆKĀY; considered inauspicious at the commencement of ■ poem, with *pūcam* as its asterism, the effect being undoing of the virility.

cūlcci 1. A MEYPPĀṬU other than the principal eight deliberation. 2. Intrigue. A narrative device in which ■ character sets up a scheme which depends for its success on the ignorance or gullibility of the person or persons against whom it is directed.

cūlvaraivuk kolḷai Vorticism. A semi-abstract movement in art and literature, the

அ ஆ இ ஈ உ எ ஐ ஒ ஓ ஊ ஈ க ங க் ஞ ட ண் த் ந் ப் ம ய் ர் வ் ழ் ள் ற் ள்
a ā ī ī ■ ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ḷ ṇ

cemmalaippālai A secondary melody-type of the PĀLAI class.

cemmutupentir Mature divining women.

cemmuran MURAN or the only agreement of antithesis of lines without any other occurrence of any kind of agreement in lines or feet.

cemmoli Classical language.

cemmoliccilētai Vide CILĒTAI 1.

commōnai MŌNAI or the only agreement of the first letters of lines without any other kind of agreement in lines or feet.

ceykalai Artefact.

ceykaiccūttiram CŪTTIRAM containing
directive rules on *sandhi*, syntax, etc.,
corresponding to *vidhi sūtras* in Sanskrit.

ceyttokuppinaippu Documentary montage.

ceytirāṃ A secondary melody-type of the MARUTAM class.

cceyyāmarapil tojirpaṭṭaṭṭakkutaḷ An AKAM concept: the lover(s) taking non-human beings as if capable of being messengers and conveying messages of love through them.

ceyyutkanam Vide CEYYUTPORUTTAM.

ceyyuṭkalampakam/ceyyuṭkōvai Verse
anthology.

ceyyuṭporuttam (Also CEYYUḻ MUTANMOLIP PORUTTAM and PORUTTAM) The concord between the first foot of the first stanza of the work and the name of the hero of the poem, comprising ten kinds, namely, MAṆKALAPPORUTTAM (use of auspicious words), CORPORUTTAM (use of trisyllabic, auspicious words that cannot be split in scanning, not being inelegant, ambiguous, meaningless or defective in form), ELUTTUPPORUTTAM or AKKARAPPORUTTAM (consisting of three, five, seven or nine letters including mute consonants and not

four, six or eight), TĀNAPPORUTTAM (use of such vowels as are not found in MÜPPUTTĀNAM and MARAṆATTĀNAM, the five TĀNAMS, viz., PĀLATTĀNAM, KUMARATTĀNAM, IRĀCATTĀNAM being determined by grouping the vowels in the order of a ā, i ī ai, u ū au, e ē, o ō, and taking that group which contains the first vowel of the hero's name as PĀLATTĀNAM and counting onwards), PĀRPPORUTTAM (while praising a man and a woman, the commencing letter should be respectively masculine and feminine, the short vowels being considered masculine (ĀNPĀLELUUTT) long vowels feminine (PEṆṆELUUTT) consonants and āytam being (ALIYELUUTT), UNṬIPPORUTTAM or UNĀPPORUTTAM (the initial letter being of AMUTAVELUUTT - letters considered auspicious to begin a literary work with and not of NACELEUUTT or CĀVELEUUTT - letters considered inauspicious to begin a literary work with), VARUṆAPPORUTTAM (the initial letter pertaining to the caste of the hero: ka, ṇa, ca, ṇa, ta, ṇa - Brahmana; ta, na, pa, ma, ya, ra - Kṣattiriya; la, va, ra, ṇa - Vaiśya; la, la - Sūdra), NĀṬPORUTTAM (the agreement of the asterism of the initial letter and that of the initial letter of the hero's name), KATIPPORUTTAM (the initial word should contain the letters which belong to either of the first two of the four kati, viz., TEYVAKATI (a, i, u, e, ka, ca, ta, ta, pa), MAKKAṬKATI (ā, ī, ū, ē, ṇa, ṇa, ṇa, na, ma), VILAṆKUKATI (o, ō, ya, ra, la, la, ra) and NARAKAKATI (ai, au, va, la, ṇa) and KAṆAPPORUTTAM (the first word should be one of NĪRKKANAM, TĪKKANAM, ANTARAKANAM, CŪRIYAKANAM, MĀRUTA KAṆAM, MATIKKANAM and INṬIRAKANAM or NILAKKANAM). Also see KAṆṆALPORUTTAM, PUṬPORUTTAM and PEYARPPORUTTAM.

ceyyuṭpōli One of the two divisions of KATTIYAM, distinct from KAṭṭURAIPPŌLI.

ceyyuḷ Verse composition.

ceyyuḷ mutanmolipporuttam Vide CEYYUṬ PORUTTAM.

ceyyuḷvalakku (Also NŪLVALAKKU) Literary usage.

ceyyuḷvalu Defect in versification.

ceyyuḷvaluvamaiti A poetic license which allows CEYYUḷVALU in the compositions of great sages, etc.

ceyyuḷvikāram (Also VIKĀRAM) Changes in words allowed as poetic license, the kinds of which are VALITTAL (change of a soft consonant into a hard one), MELITTAL (change of a hard consonant into soft one), NĪṬṬAL (lengthening of a sound), KUṬUKKAL (shortening of a sound), VIRITTAL (expansion or elaboration of a phrase), TOKUTTAL (contraction of phrases), MUTAṬ KURAI (shortening of a word by one or more letters at the beginning), IṬAIKKURAI (elision of the medial sound) and KAṬAIKKURAI (elision of the final sound).

ceyyuḷuruppu The elements of a metrical verse, being thirty-four in number, viz., 1. MĀTTIRAI (mora, quantity or duration of articulation of a phoneme), 2. EḷUTTU (letter or phoneme), 3. ACAI (syllable, basic metrical unit), 4. CĪR (foot), 5. AṬI (line), 6. YĀPPU (metrical structure of a verse), 7. MARAPU (language sanctioned by tradition), 8. TŪKKU (rhythm), 9. TOṬAIYAKAI (rhyme and others, or positional repetition of sound features), 10. NŌKKU (total effect of a verse), 11. PĀ (metre of verse), 12. AḷAVIYAL (line-limit), 13. TIṆAI (sphere of human life, both AKAM and PURAM), 14. KAIKŌḷ (KAḷAVU and KARPU phases),

15. KŪRRU (speeches assignable to different characters), 16. KĒṬPŌR (auditors), 17. KAḷAṆ (scene of action), 18. KĀLAM (time and season), 19. PAYAṆ (result or effect), 20. MEYPPĀṬU (manifestation of inner emotions and feelings), 21. ECCAM (that which is left to be understood, or implied), 22. MUṆṆAM (indication of the speaker and the auditor in a stanza), 23. PORUḷ (meaning or content or theme), 24. TUṬAI (thematic sub-situation), 25. KŌḷ or MĀṬṬU (syntactical linkage), 26. VANṆAM (specific sound features of a verse), 27. AMMAI (succession of short, soft words having a soothing effect), 28. AḷAKU (choice of plain words and proper rhythm), 29. TOṆMAI (antique literary source), 30. TŌL (narrating an ancient story and inculcating the UṬUTIPPORUḷ in felicitous diction), 31. VIRUNTU (verses of new compositions), 32. IYAIPU (narrative poems ending in any one of the eleven consonants *ñ, ṇ, n, m, ṇ, y, r, l, v, j, ḷ*), 33. PULAN (verses in the language of common folk, or colloquial standard) and 34. IḷAIPU (easy flowing style consisting of choice diction in which long vowels, soft consonants and the liquids *l* and *ḷ* are prominent, and hard consonants are avoided). Cf. AKAPĀṬṬURUPPU.

ceyyiṇaimaraippu A sub-situation under the AKAM theme PĀNKIMATTIVUṬAṆPĀṬU: the heroine concealing her acts from the confidante.

ceyalmuraṭi tīraṇāyvu Practical or applied criticism. A type of criticism that emphasizes and responds to the characteristics of specific texts. It differs from theoretical criticism, which emphasizes the formulation of general

principles applicable to all texts rather than explicating individual works. Practical critics concentrate on a close reading of the text underlying their analysis. Cf. VITIMURAIT TIRAṆYVU 2.

ceyalorumai Unity of action.

ceyalmoḷi Vide COLLĀṬAL KŌPĀṬU.

ceyarkūru Vide COLLĀṬAL KŌPĀṬU.

ceyarkaiyalapeṭai Long vowel or consonant lengthened for the sake of metre.

cerukkalavañci A verse genre: poem in AKAVAL verse describing the field of battle.

cerukkalavaḷi A verse genre: composition in NĒRICAI VENPĀ, INNICAI VENPĀ or PAKROṬAI VENPĀ on the feats of valour of ■ king which earn him an abiding fame.

ceruviṭaiṇṭal A sub-situation under the PUṚAM theme NOCCITṬINAI: celebrating the fallen warriors who heroically defended the fortifications around a city and the adjoining forest defence.

celkenaviṭuttal A sub-situation under the AKAPPUṚAM theme PERUNṬINAI: the heroine letting the hero go after union.

cellumkiḷatti celavukaṇṭu ṇḷattoṭucollal A division under the AKAM theme PIRIVUḸI MAKIḸCCI: the hero speaking to his heart in exultation as the heroine departs after union.

celvam One of the sources of the MEYPPĀṬU, UVAKAI (rejoicing): enjoyment of wealth.

celvāku Influence.

celavaḷuṅkutaḷ 1. (Also CELAVIṬAIYAḸUṅKUTAL and PŌKKAḸUṅKUTAL) An AKAM theme: the hero desisting tentatively from parting from the heroine. 2. Vide PERUNṬINAI.

celavaluṅkuvittal A sub-situation under the AKAM theme VARAVIṬAIVAITTUP PORUḸVAYIR

PIRITAL: the confidante seeking to dissuade the hero from undertaking his mission for wealth for his marriage.

celaviṭaiyaḷuṅkutaḷ Vide CELAVAḸUṅKUTAL.

celavu A sub-situation under the PUṚAM theme VEṬCITṬINAI: the soldiers passing through difficult forest terrain on their march for the seizure of the enemy's cows.

celavukāṇṭal A sub-situation under the AKAM theme PĀNKIMATTIYUṬANPĀṬU: the confidante finding that the heroine is keeping herself off from her companions.

celavuniṇainturaittal A sub-situation under the AKAM theme VARAIVUMUṬUKKAM: the heroine's utterance contemplating ■ visit to the hero to tell him herself of her plight.

cevvaṇi An AKAM concept red garment and red flowers worn by the confidante to indicate to the hero that the heroine is in her periods.

cevvaṇikaṇṭa vāyilavar kūṛal A sub-situation under the AKAM theme PARATTAIYIRPIRIVU: the utterance of the attendant messengers at the courtesans' houses as they see the confidante coming in red attire.

cevvaṇiyaṇintu cēṭiyaiviṭuppulī avvaṇi ṭaiyarkaṇṭu aluṅkikkūṛal A sub-situation under the AKAM theme PARATTAIYIRPIRIVU: the neighbourhood of the heroine feeling sad, as she sends her confidante dressed in red garments and wearing red flowers (indicating to the hero that the heroine is in her periods) to the quarters of the prostitutes where the hero has gone.

cevvaṇiṭukka illōrkūṛal A sub-situation under the AKAM theme PARATTAIYIRPIRIVU: the matrons of the heroine's house

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண்த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

commenting (as unbefitting) on her sending the confidante in red garment and red flowers to the quarters of the prostitutes to indicate that it is the fourth day after the periods of the heroine.

cevvali A primary melody-type of the MULLAI class.

cevvalippalai A secondary melody-type of the PĀLAI class.

cevvalapeṭai The only agreement of elongations (either vowel or consonantal elongation) of lines in a verse without any other kind of agreement either in lines or feet of a line.

cevviceppal A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: the confidante, having seen the heroine wondering at her gracefulness to the hero.

cevviyal Classicism. See CEVVILAKKIYAM.

cevviyalaleṇṇu maruttal A sub-situation under the AKAM theme CĒṬPAṬAI: the confidante refusing to accept the love-token (a bunch of tender leaves) of the hero saying that the heroine has not yet come of age.

cevviyaipu The only agreement of the last letters of lines in a verse without any other kind of agreement either in lines or feet of a line.

cevvilakkiyam Classical literature, the ancient literature characterized by features such as order, clarity, decorum, balance, unity and so on.

cevvetukai The only agreement of the second letters of lines in a verse without any other kind of agreement either in lines or feet of a line.

ceviyaṛivurū A sub-situation under the PURAM theme PĀṬĀNTINAI: instructing the king on the path of virtue.

ceviyaṛivurūmaruṭpā A verse genre: poem in MARUṬPĀ metre instructing the king on the path of virtue.

ceviyurai / ceviyuraiceyyuḷ / ceviyurai vāḷttu 1. A verse genre: advice to give up anger and be humble in the presence of the great. 2. Vide CEVIYAṚIVURŪ.

ceviyuraiyaṅkatam A verse genre: reproving a king for his failings with a view to reclaiming him to sense of his duty. Also see AṅKATAM.

cevili An AKAM concept: foster-mother.

cevili ārrāt tāyait tēṇṇal (Also NĀṬATTUṆṬAL) A sub-situation under the AKAM theme KARPOṬUPUṆARNTAKAVVAI: the foster-mother consoling the mother grieving over her daughter's (the heroine) elopement with the hero, by telling the mother of her intention to go in search of the heroine.

cevili iṇaiyaḷeṇṇōrkku etiraḷintumōḷital (Also CEVILI TĒRUVÖRKKU ETIRAḶINTU MŌḶITAL and PĀNKIYIṆUṆARNTA CEVILI TĒRUVÖRKKU ETIRAḶINTU KŪRAL) A sub-situation under the AKAM theme KARPOṬU PUṆARNTAKAVVAI: the confidante having informed the foster-mother about the elopement of the heroine with the hero, she in turn responds positively to those seeking to console her.

cevili eyiṛṛiyoṭu pulampal (Also VĒṬṬA MĀTARAIKKĒṬṬAL) A sub-situation under the AKAM theme KARPOṬUPUṆARNTAKAVVAI: the foster-mother enquiring in distress to the women of the wilderness on the way while in search of the heroine who has eloped with the hero.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
ā ā ī ī u ū ē ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

cevili erivalaivērrumaikku ētu vinātal Vide
ERIVALAI VĒRRUMAIKKU ĒTU VINĀTAL.

cevilikku ikuḷai varaintamai unarttal
(**ceppal**) A sub-situation under the AKAM
theme **TANMANAIVARATTAL**: the confidante
informing the foster-mother that the
marriage of the hero and the heroine has
(already) taken place.

cevilikkut tōli arattotunirral A sub-situation under the AKAM theme VARAIPURUPPIRVU: (the foster-mother demanding of the confidante the reason for her preventing the priest from performing the dance of possession), the confidante revealing the love of the heroine to the hero.

cevili kalantutanvaruvörkkantu kēttal Vide
KALANTUTANVARUVÖRKKANTU KĒTTAL.

cevili kaṇaiyirul avaṇvarakkaṇṭamai kūṛal
A sub-situation under the AKAM theme
ARATTOTUṆIRĀL: the heroine telling her
confidante that the foster-mother has seen
the hero as he was coming for tryst by
night.

**cevili kuravoṭu pulampal Vide KURAVOṬU
PULAMPAL.**

cevíli talaimakal vērrumaikaṇṭu pāṇkiyai
viṇātal Vide eṇīvalai vērrumaikku ētu
vinātal.

cevili tan arivinmaitannai nonturaittal Vide
KAVANRURAITTAL.

cevili teyvam vāṭṭal A sub-situation under the AKAM theme KARPOṬUPUNARNTAKAVVAI: the foster-mother praying to God (for the happiness of the heroine who has eloped with the hero).

cevili tētal (Also CEVILI PĀŅKIYAI VINĀTAL) A sub-situation under the AKAM theme UṬAṆPŌKKU: the foster-mother questioning the confidante about the whereabouts of the heroine.

cevili tērruvōrkku etiralintu molital Vīde
CEVILINAIYALENPÖRKKU ETIRALINTU MOLITAL.

cevili tōliyai viṇātal (Also **VERIVILAKKIYA ATANĀL**
CEVILI PĀNKIYAI VIṆĀTAL and **VERI VILAKKIYAVALI**
CEVILI PĀNKIYAI VIṆĀTAL) A sub-situation
under the **AKAM** theme **ARATTOṬUNIRĀL**: the
foster-mother demanding of the
confidante the reason for her preventing
the priest from performing his ritual
dance.

cevili narrāyṅku arattotunirral (Also **NARRĀYṅKU URAITTAL**) A sub-situation under the AKAM theme KARPOṬUPUNARNTA KAVVAI: the foster-mother revealing to the mother the truth of the elopement of the heroine with the hero.

cevili narrāyḱku iruvar kātalaiyum arivittal
Vide ANNAVAR KĀTAL ARIVITTAL.

**cevili narrāyḱḱu munṇilai moliyāl arattoṭu
nirral / cevili narrāyḱḱu moliyāl
arattoṭunirral** (Also NARRĀYḲḲU CEVILI
ARATTOṬU NIRRAL) A sub-situation under the
AKAM theme ARATTOṬUNIRRAL: the foster-
mother revealing overtly to the mother
the love between the hero and the
heroine.

cevili pānkiyai viṇātal Vide CEVILI TĒṬAL.

cevili putalviyaikkāṇātu kavalaiḱūrtal A-
sub-situation under the AKAM theme
KARPOṬUPUNARNTAKAVVAI the foster-mother,
in search of the eloped heroine, feeling
disheartened as she is unable to find her.

ceṇṇataṭaimoli (Also **VEKUṬIVILAKKU**) A figure of speech and a sub-class of **TAṬAIMOLIYAṆI** in which ■ pursuit is sought to be stopped by going in for words of anger.

cerippu Vide **IRCERIVU**.

cerivu Vide VAITARUPPANERI.

cerivuk kataippinnal Organic plot.

cerivukkūrru Aphorism. A concise, pointed, epigrammatic statement (by ■ specific person) that purports to reveal ■ truth or principle. Such a statement is called ■ proverb (PALAMOLI) when it is so universally known that its authorship is lost.

cerivuttiṭṭu Purple patch. A passage in a work that stands out by its ornateness and abundance of literary devices.

cenṛutēyntirūtal Vide NŪRKURRAM.

cenṛōruraittal A sub-situation under the AKAM theme UṬANPŌKKU: the hero and the heroine sending word through the passers-by, the latter informing the kin of the heroine about their coming back home after elopement.

cenṛōṇ nīṭaliṛ kāmammikka kaḷipaṭar kiḷavi
Vide KĀMAMMIKKA KAḷIPAṬAR KIḷAVI.

cenṛōṇ mīṇṭuvantu antaṇaraiyūm cāṇṛōraiṇu muṇṇiṭṭu varaintu koṇṭulik kaṇṭōr maḷiṇtukūṛal / cenṛōṇ mīṇṭuvantu varaintulik kaṇṭōr maḷiṇṭal
A sub-situation under the AKAM theme VARAITAL: the people around (the spectators) expressing their joyous approval, as the hero separated from the heroine comes back and takes the hand of the heroine in marriage in the presence of the brahmins and the wise men.

cēṭpaṭai The phase of love between the hero and the heroine under the AKAM theme PĀNKIYIRKŪṬṬAM: the confidante keeping the hero off, explaining the difficulties in the way of his clandestine meetings with the heroine and urging him to expedite the marriage.

cēṭtirattiruvēṇpā A verse genre: poem celebrating the shrines of God.

cētam An element in dancing.

cēyōṇ Murukan, the God of the KURINCI tract.

cēppan Vide KONKAN.

cērvaiyaṇi Vide CAṆKIRĀṆAṆAṆI.

cēri Village of the MULLAI tract.

cēripparattai An AKAM concept: prostitute, courtesan, living in the quarters set apart for her class.

cēvai Recitation, as of NĀLĀYIRA TIVVIYAP PIRAPANTAM.

caiva cittānta cāttiram (Also MEYKAṆṬA CĀTTIRAM) Doctrinal texts of the Śaiva Siddhānta philosophy, fourteen in number, viz., *tiruvuntiyār*, *tirukkaḷirup-paiyār*, *civañānapōtam*, *civañānacittiyār*, *irupāvirupaṭtu*, *uṇmaiviḷakkam*, *civap-pirakācam*, *tiruvartupayan*, *viṇāvenpā*, *pōṛippaṇṭotai*, *koṭikkavi*, *neṇcuvitūṭu*, *uṇmaineṇviḷakkam* allatu *tukaḷarupōtam* and *caṅkaṇpanirākaraṇam*. There is another school which replaces *uṇmaineṇviḷakkam* by *tukaḷarupōtam*.

caiva cittāntam Doctrinal philosophy of Tamiḷnāṭu based on the concept of the relationship among PATI (God), PACU (soul) and PĀCAM (bondage).

caivam The religion which regards Civaṇ as the Supreme Being and is exclusively called CŌṬACACAIVAM devoted to His worship, of sixteen sects, viz., ŪRTTACAIVAM, AṆĀTICAIVAM, ĀTICAIVAM, MAKĀCAIVAM, PĒTACAIVAM, APĒTACAIVAM, ANTARACAIVAM, KUṆACAIVAM, NIRKKUṆACAIVAM, ATTUVACAIVAM, YŌKACAIVAM, NĀṆACAIVAM, AṆUCAIVAM, KIRIYACAIVAM, NĀLUPĀTACAIVAM and CUTTACAIVAM.

caivavāti An expounder of CAIVAM philosophy.

caivākamam The sacred ĀGAMAS of the Saivites, also known as *civākamam*.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய்ர் ல்வு ழ்ள் ற்ன்
a ā i ī u ū ē ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p y r l v ḷ ḷ ṛ ṇ

illocutionary act (CEYARKŪRRU) and **perlocutionary act** (PĀTIPPUKKŪRRU). An utterance act is ■ locution simply saying something. A propositional act says something about something else. An illocutionary act involves uttering a statement that performs ■ particular function such as promising or threatening. A perlocutionary act is an illocutionary act that affects the state of mind and/or the actions of the person to whom it has been directed. Speech act theory has played a major role in the development of discourse analysis (KARUTTĀṬĀL PAKUPPĀYVU), and has provided ■ conceptual model for critics from a variety of approaches for the systematic analysis of discourse.

collātēkal (Also NĪTĒNĒRU AVAN NĪNKAL) A sub-situation under the AKAM theme VARAIVITTAIVAITTUP PORULVAYIRPIRTAL: the hero assuring the confidante that he would not prolong his mission for wealth, and his leaving the heroine on that mission without an adieu.

collāmarapin avarroṭu keṭi An AKAM concept the lover(s) taking the cries of non-human beings as conveying things of meaning, and responding to them.

collāgantam Vide ANANTAKKURRAM.

collicaivalapetai Vide AḻAPETAITTOṬĀL.

collinmuṭivin apporuṇ muṭittal Vide UTTI.

collineccam colliyaṅku unarttal Vide UTTI.

collēruḷavar Those who plough with words-poets.

colvakai Song accompanying dance, of four kinds, viz., CUNNAM (a stanza of four lines set to music), CURITAKAM (eight-line stanza in dialogues of ■ drama), VANNAM (verse

rhythm) and VARITAKAM (a kind of song of thirty-two lines).

colvalippaṭṭal A sub-situation under the AKAM theme IVARKAIPPUNARCCI: the hero getting the heroine fall in line with what he says.

colvaḷu Vide COṬKURRAM.

colvaḷuvamaiti A poetic license which allows COLVAḸU when it is part of the popular usage.

colvilakkaṇi A figure of speech and ■ subclass of TAṬAIMOLĪYAṆI in which what is stated explicitly is being denied or disapproved in ■ suggestive way.

coṛkaṭṭu Imitative sounds uttered in drummings, etc., giving ■ harmonious effect to music.

coṛkurram (Also COLVAḸU) Etymological error.

coṛkūrru Vide COLLĀṬĀL KŌṬĀṬU.

coṛciraṭi Vide ACAIYAṬI.

coṛpaṭimam Verbal icon. It is ■ type of sign that signifies what it represents by its inherent similarity to that object, person or place.

coṛpayilvaṭaṅkal Concordance. An alphabetical index of words in a single text, or in the works of ■ major writer. It shows the number of times a particular word has been used, and where it may be found.

coṛpinvarunilaiyaṇi Vide PINVARUNILAIYAṆI.

coṛporuttam Vide CEYYUTPORUTTAM.

coṛporuḷ pinvarunilaiyaṇi Vide PINVARUNILAIYAṆI.

coṛporuḷvirittal Vide UTTI.

corpolivukkalai Oration, oratory, ■ carefully crafted oral presentation, usually written with ■ large audience in mind and

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஶ ஷ ஸ ன் ட ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū ■ ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ r ṇ

designed to emotionally move and intellectually persuade ■ body of listeners.

corroṭarnilaicceyyuḷ Vide TOTARNILAICCEYYUḷ.

cōṭacacaivam Vide CAIVAM.

cōṭacamālai A verse genre: poem comprising sixteen stanzas.

cōṭacāvatāṇa n Vide AVATĀNAKKALAI.

cōṭītacāturam Vide ARUPATTUNĀNKU KALAİKAL.

cōṭītamkēṭtal A sub-situation under the AKAM theme UṬAṆPÖKKU: the foster-mother having recourse to astrology to learn of the return of the eloped hero and heroine. Cf. NMITTAMPÖRRAL.

cōpaṇappāṭṭu (Also MAṆKALAPPĀṬAL) Congratulatory songs, songs of benediction ending with the word *cōpaṇam*.

cōrakavi Vide KAḷAKKAVI.

ñāpakaṇkūral Vide UTTI.

ñāpakacūttiram CŪTTIRAM employed to bring ■ relevant matter to memory.

ñāpakavētu Vide ĒTUVANI.

ñāpakavētu vitirēkam Vide ĒTUVITIRĒKAM.

ñāṇacaivam A CAIVAM sect which holds that deliverance consists in the inseparable union of the soul with God, attained by the practice of *Samādhī*, one of sixteen Caivam.

ñāṇam 1. Spiritual knowledge. 2. A verse genre of the late medieval age (generally attributed to CITTAR as authors) dealing either with occult sciences or with spirituality or with medicine.

ñāṇamārkkam Religious contemplation through the path of wisdom.

takkarākam An ancient secondary melody-type of the PĀLAI class.

takarvenṇi A PURAM sub-situation: victory of a goat in a goat-fight.

takavalāli Informant.

takuṇiccam A masquerade dance.

takutiyaṇi A figure of speech which consists in expressing the congruity of the association of one object with another.

takutiyaṇmaiyaṇi A figure of speech which consists in expressing the incongruity of the association of one object with another.

takutivaḷakku The usage of ■ conventional substitute for the proper name of an object or action, being of three kinds, viz., ITAKKARAṬAKKAL (euphemism, use of indirect or roundabout expression to avoid indecent language), MAṆKALAM (euphemism, employment of an auspicious word to denote an inauspicious thing), and KUḷŪKKURĪ (a code word employed by a group of people among themselves). Cf. IYALPUVAḶAKKU.

takaiyaṇaṇkuṭtal 1. A phase of the MUNṆURAVUṆARTAL sub-situation under the AKAM theme PĀNKIMATIYUṬAṆPĀṬU; the confidante, having ascribed the changed features of the heroine allegorically to her bathing in the mountain springs, averring that the heroine has taken to the form of a celestial lass. 2. An AKAM concept the mental disturbance caused to the hero by the beauty of the heroine.

taṇkaccintu A CINTU verse kind: poem marked by the vocative expression *taṇkamē*.

tacappirāturpavam Vide ARIPIRAPPU.

tacapaṇki Vide PAṆKI.

tacamaṇimālai A verse genre: poem of ten mixed metrical types using the ĀNTĀTI verse linkage.

அ ஆ இ ர உ ஊ எ ஏ ஐ ஓ ஔ ஶ ஷ க் ங ச ஞ ட் ண் த ந ப் ம ய ர ல் வ ழ் ள் ற ன்
a ā ī ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r i v j j r ṇ .

tacāṅkattayaḷ A verse genre: poem in ĀCIRIYA VIRUTTAM metre celebrating the ten constituents of royalty (mountain, river, agricultural lands, town/village, garland, horse, elephant, drum, flag and sceptre). Cf. CIṆṆAPPŪ.

tacāṅkappattu A verse genre: panegyric poem in NĒRICAIVENPĀ celebrating the ten constituents of royalty (mountain, river, agricultural lands, town/village, garland, horse, elephant, drum, flag and sceptre). Cf. CIṆṆAPPŪ.

tacāṅkam The ten constituents of a kingdom viz., mountain, river, agricultural lands, town/village, garland, horse, elephant, banner, drum and sceptre.

tacāṅkavannippu A verse genre: composition describing the ten constituents of royalty comparing their varied excellences with those of the hero.

taṭṭikkavi/taṭṭiccintu A verse genre: poem recited while offering camphor incense to an idol.

taṭākaciṅkāram A verse genre: poem on the hero going in procession, visiting a flower grove, meeting a beautiful woman there, blossoming of love between them, and their joyous union.

taṭumāruttiyaṇi Vide ONṚARKONṚUTAVIYAṆI.

taṭumāruvamai Vide ITARAVITARAVUVAṀAI.

taṭaimoliyaṇi (Also MUṆṆAVILAKKAṆI and VILAKKAṆI) A figure of speech in which a statement is heightened in effect by the suggestion of a apparent contradiction, arising on the bases of the statement representing an object (*poruḷ*), its nature (*kuṇam*), cause (*kāraṇam*) and effect (*kāriyam*) and in the three times, viz., the past (IṚANTA VIṆAIVILAKKU), the present

(NIKAḷVIṆAIVILAKKU) and the future (ETIR VIṆAIVILAKKU).

TAṬAIMOLIYAṆI expands into VAṆCOL-VILAKKU, VĀḷTTUVILAKKU, TALAIMAIVILAKKU, IKAḷCCIVILAKKU, TUṆAICEYALVILAKKU, MUYAR CIVILAKKU, PARAVACAVILAKKU, UPĀ YAVILAKKU, KAIYAR ALVILAKKU, UTANPAṬALVILAKKU, VEKUḷIVILAKKU, IRAṆKALVILAKKU, AIYAVILAKKU, VĒRRUP-PORUḷVAIPPUVILAKKU, CILĒṬAIVILAKKU and ĒTUVILAKKU.

taṭaimoliyuruvakam (Also VILAKKURUVAKAM)

A figure of speech and a sub-class of URUVAKAM: metaphor in which certain distinguishing features of the standard of comparison are pointed out as absent in the subject compared.

taṭaiyuvamai (Also VILAKKUVAMAI) A figure of speech and a sub-class of UVAMAI: simile in which, with the aim of praising the subject of comparison, certain characteristics present in it are pointed out as being absent in the standard of comparison.

taṇṭakamālai (Also PUṆARCCIMĀLAI) A verse genre: poem on the union between the hero and the heroine, comprising 300 stanzas of VEṆPĀ metre.

taṇṭi A kind of metrical composition in eight lines, the last containing the burden of the song.

tattalapaṇcamam An ancient melody-type of the MARUTAM class.

tattuvam 1. (Also MEYPPORUḷ 1) Philosophy. 2. An element as in 24 tattuvams (CĀṆKIYAM) and 36 tattuvams (CAIVA CITTĀNĪAM).

tattuvāpaṇavuruvakam Vide AVANUTI-YURUVAKAM.

tantateyvam tarumeṇaccēṇal (Also POLIṬIACCĒṇAL) A sub-situation under the AKAM theme IṬANTALAPPĀṬU: the hero seeking the heroine in the grove where the first union took place thinking that the destiny which favoured him then would do so now also.

tantaṇattānpāṭṭu/tantaṇappāṭṭu A kind of song generally sung by beggar-boys.

tantiram Treatise, literary, scientific or religious.

tantiravutti Vide UṬṬI.

tantunirai A sub-situation under the PURAM theme VEṬCITTINAI: theme which describes the capturing of cows from the enemy's territory and securing them within the confines of one's own country.

tantupunaṇrturaittal Vide UṬṬI.

tanturai Preface or introduction; if it is ■ commentary, it would mention points not covered in the body of the text (an interpretation).

taputāranilai Vide PERUNṬINAI.

tamarkūṛutal A sub-situation under the AKAM theme UṬAṇPÖKKU IṬAIYIṬU: the father and the brothers of the heroine deciding not to take on the hero.

tamarniṇaivuraittu varaivukaṭātal A sub-situation under the AKAM theme PĀNKIYIR-KUṬṬAM: the confidante urging the hero for marriage with the heroine telling him about the menfolk in the heroine's house turning their attention to matters of marriage to the heroine.

tamarpiṇcēṇal A sub-situation under the AKAM theme UṬAṇPÖKKU IṬAIYIṬU: the father and the brothers of the heroine pursuing the hero and the heroine on elopement.

tamarpiṇ cēṇalait talaivi talaivarṇu uṇarttal (Also NARRĀY ARATTOTUNIRRALIṆ TAMARPIN CĒRALAIṬ TALAIVIKAṆṬU TALAIVARṬU URAITṬAL) A sub-situation under the AKAM theme UṬAṇPÖKKU IṬAIYIṬU: the mother informing her kin of the elopement of her daughter; the heroine tells the hero about the pursuit of her kin in search of them.

tamariperutal An AKAM concept marriage of the hero and the heroine through the consent of the parents.

tamaruṭaṇ celpavaḷ avan puṇanōkkik kavaṇṇu araral (āṇṇal) A sub-situation under the AKAM theme UṬAṇPÖKKU IṬAIYIṬU: being taken home by her kin in the course of her elopement with the hero, the heroine turning back towards the hero, feeling distressed and (sobbing her heart out), getting herself composed.

tamaraitteruṭṭal A sub-situation under the AKAM theme UṬAṇPÖKKU: (word having reached the kin about the coming back from elopement of the heroine and the hero), the confidante dispelling the misgivings of the kin as regards their acceptance of the lovers.

tamiḷcori cintāmaṇi A verse genre: poem narrating a story using the anaphoric metrical linkage.

tamiḷ tēciyam Tamil nationalism. A concept that finds a clear articulation in the post-CAṆKAM epic *cilappatikāram*, where it speaks of ■ unified socio-political sensibility of the Tamil people. Down in the 20th century, there are several poetical voices, such as Pāratitācaṇ's, wherein are found the different manifestations of loyalty and emotional identity with the Tamil language and the Tamil race.

tamiḷvēlarkolli A secondary melody type of the MARUTAM class.

tamiḷakkūttu Tamilian system of dance.

tamiḷiyalvalakku A system of love-marriage set forth in ancient Tamil works.

tamōkuṇam Vide MUKKUNAM.

taraṇaiṅkoccam A species of KOCCAKKALI verse with two TARAVU, branching into IYARRARAVIṅKOCcam and CURITAKATTARAVIṅKOCcam.

taravu 1. Vide ERUTTAM. 2. Data.

taravukoccam A species of KOCCAKKALI verse having a single TARAVU branching into IYARRARAVUKOCcam and CURITAKATTARAVUKOCcam.

taru 1. Meaningless syllable sung to a tune as an interlude, formed of the letters *t*, *n*, *ṇ* combined with a long or short vowel. 2. A stage song in a peculiar metre and tune.

tarumacāttiram Vide ARUPATTUNĀṆKU KALAİKAL.

tarumavicēṭam A verse genre: poem in VAṆCITTĀḻICAI metre on the thirty-two kinds of virtuous act (ARAM).

talapurāṇam A verse genre: mythological history of a sacred shrine in Tamiḷnāṭu.

talittiyam Dalitism. A specifically Indian postmodern (PINNAVĪNATTUVAM) social and literary phenomenon, which focuses on the socio-economic ills that afflict the Dalits. As a literary expression, it is either Dalit voice or the voice of a non-Dalit who feels like or feels with a Dalit. It is also called *viḷimpunilai ilakkiam*.

talit peṇṇiyam Dalit feminism. A postmodernist (PINNAVĪNATTUVAM) movement, and specifically Indian manifestation of feminism (PEṇṇIYAM). It

focuses on the predicament of Dalit women who are subjected to socio-cultural and economic discrimination on the one hand, and sexual violence and cruelty on the other, besides gender and sex disparity which their non-Dalit and white counterparts experience.

talaikkāñci A sub-situation under the PUṚAM theme KĀNCITTŪṆAI: theme describing the head of a great warrior who destroyed his foes but lost his life.

talaikkurāi A kind of change of sound features for metrical purposes: elision of the initial sound. e.g. *tāmarai* > *marai*.

talaikkōl Title given to a dancing girl who is an adept in her profession.

talaiccāṅkam Vide CAṅKAM.

talaittōṭṭam (Also NUVALULITTŌṬṬAM) A sub-situation under the PUṚAM theme VEṬCITTŪṆAI: theme describing the exultation of a warrior's kinsmen over his exploits in capturing his enemy's cattle.

talaitaṭumārā uvamai A figure of speech and a sub-class of UVAMAI: simile in which the conventional (syntactic) order of occurrence of the standard of comparison, the subject of comparison and the sign of comparison are reversed. e.g. *pavaḷam pōlum vāy* (red coral like mouth) being reversed to *vāy pavaḷam pōlum*.

talaippaṇuval Hypertext. It refers to writing that is nonlinear and nonsequential, as against the traditional conception of the text as a linear concept with a beginning, middle and end determined by the author.

talaippāṭṭu The first song which augurs a dance recital.

talaippāṭu An AKAM concept: the confidante stressing the naturalness and spontaneity of union of the hero and the heroine.

talaippeyalmarapiṇ cārtuvaval uvamai A figure of speech and a sub-class of UVAMAI: simile in which both the standard of comparison and the subject of comparison comprise two things each occurring in oneness of sense. e.g. The buffalo with the pollen dropped off on it is like the stone on which gold is tested.

talaippeyaluvamai Vide ITARAVITARUVAMAI.

talaippeyaṇilai A PUṬAM sub-situation describing the death of a mother on doing her duty of bringing forth a son.

talaimakaḷ Vide KILAVI.

talaimakaḷ aṇaṅkaip parāṇilaikaṇṭa talaimakaṇ makiṭtal (Also PARĀṆILAI KAṇṬA TALAIMAKAṆ MAKIṬTAL) A sub-situation under the AKAM theme VARAIVUMALIVU: the hero feeling happy at the heroine praying to God for their happy marriage.

talaimakaḷ alarpārtturra accakkilavi Vide ALARPĀRTTURRA ACCAKKILAVI.

talaimakaḷ avalam pāṅki taṇittal A sub-situation under the AKAM theme IRUVUKKURU IṬAIYIṬU: the confidante mitigating the distress of the heroine (caused by her having been misled by a sign casually happening and not meeting the hero at the trysting place by night).

talaimakaḷ arivu arivuruttal / talaimakaḷ arivu talaimakarṅku arivuruttal Vide ARIVU ARIVURUTTAL.

talaimakaḷ ārral A sub-situation under the AKAM theme VARAIVIṬAIVAITTU PORUḷVAYIR PIRITAL: the heroine being in a state of comfort as her companion tells her that the rainy season has come as the

messenger of the hero away on his mission.

talaimakaḷ ārupārtturra accakkilavi Vide ĀRUPĀRTTURRA ACCAKKILAVI.

talaimakaḷ iyaṛpaṭamolītal Vide IṬAIVI IṬAIYIṬIYANNAI NONTU IYARPAṬA MOLĪTAL.

talaimakaḷ iraṅkal (Also TALAIVI IRAṅKAL, NEṆCOTU VARUNTAL and PŪNKULAI IRAṅKAL) A sub-situation under the AKAM theme VARAIVIṬAI VAITTUPPORUḷVAYIR PIRITAL: the hero having left her for earning money for their marriage, the heroine grieving over it.

talaimakaḷ iṇṛāṭku uṇartti viṭuttal (Also TALAIMAKAḷ TANĀLAVU IṆṚĀṬKU UṆARTTI VIṬUTTAL) A sub-situation under the AKAM theme UṬAṆPÖKKU IṬAIYIṬU: the heroine sending word to mother of her leaving the hero's town with him.

talaimakaḷ uruvu veḷippāṭukaṇṭu talaivan collal (Also TALAIMAKAṆ TALAIMAKAḶATU URUVEḶIPPĀṬUKAṆṬU UḷĒVYATTAL and TALAIVAN TALAIMAKAḶATU URUVU VEḶIPPĀṬU KAṆṬU COLLAL) An AKAM sub-situation and a defining feature of PIRIVU in general: (the period of separation extending beyond the time of the promised return of the hero, or the hero returning on the fulfilment of his mission), the hero experiencing a vision of the heroine's image.

talaimakaḷ uvakaiyārāṭu uḷattoṭukiḷattal A sub-situation under the AKAM theme VARAIVUMALIVU: the heroine, exulted at the hero's kin coming with the proposal of marriage and their being received by her parents, speaking to her heart.

talaimakaḷ kaluṭṭar kāraṇam kūṛal Vide KALUṬṬAR KĀRAṆAM KŪṚAL.

talaimakaḷ kaṇavu nalipuraittal Vide KAṆAVU NALIPURAITTAL.

talaimakaḷ kārpparuvamkaṇṭu pulampal (Also TALAIVI KĀRPPARUVAMKAṆṬU VARUNTAL) A sub-situation under the AKAM theme ŌTARPIRVU: the hero having left the heroine on the pursuit of learning, the heroine being dissipated as the rainy season approaches.

talaimakaḷ kuṇṇivilakkuvittal Vide KURU VILAKKUVITTAL.

talaimakaḷ kūṭirpparuvamkaṇṭu varuntal A sub-situation under the AKAM theme KĀVARPIRVU: the hero having parted from the heroine for defending the country, the heroine being distressed at the advent of the cold season.

talaimakaḷ talaimakan varuntoḷirku arumaicāṇṭal (Also TALAIMAKAN VARUNTOḷIRKU ARUMAI CĀṆṬAL) A sub-situation under the AKAM theme VARAITAL VĒTKAI: the heroine telling her confidante of the difficulties encountered by the hero on his way to the trysting place.

talaimakaḷ taṇcelavu iṇṇāṭku uṇṇartti viṭuttal Vide TALAIMAKAḷ IṆṇĀṬKU UṆṆARTTI VIṬUTTAL.

talaimakaḷ taṇṭuyar talaivaṇṭu uṇṇarttal vēṇṭal (Also TAṆṬUYAR TALAIVAṆṬU UṆṆARTTAL VĒṆṬAL) The heroine requesting her confidante to make the hero understand the affliction she is in.

talaimakaḷ taṇṇuḷ kaiyāru eytiṭukilavi (Also TALAIVI TAṆṆUḷ KAIYĀRU EYTAL and TAṆṆUḷ KAIYĀRU EYTIṬUKILAVI) A sub-situation under the AKAM theme VARAITAL VĒTKAI: the utterance of the heroine, finding the objects in nature co-sharers of her affliction.

talaimakaḷ taṇṇait talaimakanviṭuttal Vide AVANVIṬUTTAKAṆṬAL.

talaimakaḷ neṇṇivilakkutal/talaimakaḷ neṇṇivilakkuvittal (Also NEṇṇIVILAKKUVITTAL) A sub-situation under the AKAM theme VARAITALVĒTKAI: the heroine, pointing out the dangers on the way the hero treads during night for union with her, asking her confidante to dissuade the hero from that course.

talaimakaḷ nēṇṇu pāṇkiyoṭu uraittal Vide KURAI NĒṆṬAL.

talaimakaḷ pāṇkiyōṭuraittal Vide TALAIVI TAṆṬUṆAIKKURAITTAL.

talaimakaḷ piṇṇaṇip paruvam kaṇṭu pulampal (varuntal) A sub-situation under the AKAM theme TUNAIVAYIRPIRVU: the hero having left on his mission, the heroine being distressed at the advent of the late dewy season.

talaimakaḷ puṇarntavan cēral (Also TIRUMAKAḷ PUṆARNTUAVAN CĒRAL) A sub-situation under the AKAM theme IRAVUKKURU: the hero returning home after union with the heroine during night tryst.

talaimakaḷ pulavi taṇiyāḷākat talaivaṇ uṭal A sub-situation under the AKAM theme PARATTAYIRPIRVU: the hero, with the heroine persisting in her sulking even after the confidante's entreaties, feigning anger with her.

talaimakaḷ maṇam poruṭṭāka aṇaṇkaip parāṇilai talaivaṇkup pāṇki kāṭṭal (Also TALAIVI MAṆAM PORUṬṬĀKA AṆAṆKAIP PARĀṆILAI KĀṬṬAL) A sub-situation under the AKAM theme VARAIVUMALIVU: the confidante showing the hero the heroine's prayer to God for their happy marriage.

talaimakaḷ varuntātiruntataṇṭuk kāraṇam kūral (Also PERUMAKAḷ UṆṆARTTAL and PERUMAKAḷ URAITTAL) A sub-situation under the AKAM theme ILVĀḷKKAI: the heroine

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச ஞ ட ண் த் ந ப் ம ய் ர ல் வ ழ ள் ற் ண்
 ā ī ū ē ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

explaining the way she has endured the (trying) days till her marriage with the hero materialized.

talaimakaḷ verivilakkuvittal (Also VERI VILAKKUVITTAL) A sub-situation under the AKAM theme VARAITALVĒṬKAI the heroine asking the confidante to dissuade the hero from rendezvous, telling him that mother has been going ahead with the arrangement for the dance of a priest possessed by God Murukan (VERIYĀṬṬU).

talaimakaḷ vēṛṛumaikaṇṭu narrāy ceviliyai viṇātal (Also MAKAL VĒRRUMAIKANṬU NARRĀY CEVILIYAI VIṆĀTAL and MINṆITAI VĒRRUMAIKANṬU NARRĀY CEVILIYAI VIṆĀTAL) A sub-situation under the AKAM theme ARATTOṬUNIRRAL the mother asking the foster-mother the cause of the changes in the features and behaviour of the heroine.

talaimakaḷai āṛṇuvittirunta arumai kūral Vide ĀRṇUVITTIRUNTA ARUMAI KŪRAL.

talaimakaḷaik kuṛiyiṭattukkōṇṭucēral Vide AVATKONṬUCĒRAL.

talaimakaḷait talaimakaṇ curattuyttal Vide AVAN TALAIVIYAI CURATTUYTTAL.

talaimakaḷait talaimakaṇ viṭuttal Vide ĀYATTUYTTAL.

talaimakaḷaip pāṅki āṛṇuvittal (Also PĀŊKI ĀRṇUVITTAL and PĀŊKI VANPURAI) A sub-situation under the AKAM theme ŌṬARPIRVU: the confidante soothing the heroine who is distressed at the advent of the rainy season with the hero having gone on the pursuit of learning.

talaimakaḷaip pāṅki paruvāral viṇaval A sub-situation under the AKAM theme VARAITALVĒṬKAI the confidante enquiring the heroine about the distress she is in.

talaimakaḷōṭu irunta talaimakaṇ kāṛpparuvamkaṇṭu collal (Also TALAIMAKAḶŌṬU KALANTURUM TALAIMAKAN KĀRPPARUVAMKANṬU KAḶITTIYAMPAL and TALAIVAN MAṆAIYIṆKANVANTU TALAIVIYAI PUNARNṬU KĀRPPARUVAMKANṬU MAKIṬAL) A sub-situation under the AKAM theme PORULVAYIRPIRVU: the hero returning after the fulfilment of his mission at the advent of the rainy season and his utterance as he exults in his union with the heroine.

talaimakaḷōṭu kalanturum talaimakaṇ kāṛpparuvamkaṇṭu kaḶittiyampal Vide TALAIMAKAḶŌṬU IRUNTA TALAIMAKAN KĀRPPARUVAMKANṬU COLLAL.

talaimakaṇ Vide KIḶAVAN.

talaimakaṇ ikantamai iyampal Vide IṬAIVI TALAIVAN IKANTAMAI IYAMPAL.

talaimakaṇ uṭaṇpōkku maṇuttal (Also TALAIMAKAN MAṆUTTAL) A sub-situation under the AKAM theme UṬAṆPŌKKU: the hero not consenting to the proposal of elopement by the confidante.

talaimakaṇ ūṛkkuccelavoruppaṭutal (Also TALAIVI TALAIMAKAN ŪRKKUCCELAVORUP PAṬUTAL) A sub-situation under the AKAM theme VARAITALVĒṬKAI: the heroine venturing journey to the hero's town with him.

talaimakaṇ kaiyurāi pukaḷtal A sub-situation under the AKAM theme PĀŊKIYIR KŪṬṬAM: the hero speaking highly of his love-token (consisting of a bunch of flowers).

talaimakaṇ talaimakaḷ acaivarintiruttal (Also TALAIVAN TALAIVI ACAIVARINTIRUTTAL) A sub-situation under the AKAM theme UṬAṆPŌKKU: the hero, having realized the difficulty of the heroine in treading the arid tract during elopement, taking a rest.

talaimakan talaimakalvāḷum ūrnōkki matimayaṅkal Vide KURUNTOTI VĀḷUM ŪR NŌKKI MATIMAYAṅKAL.

talaimakan talaimakalaṭu uru vēlippāṭu kaṇṭu uḷḷē viyattal Vide TALAIMAKAḷ URUVU VĒLIPPĀṬUKAṆṬU TALAIVAN COLLAL.

talaimakan talaimakalai ilvayin viṭuttal Vide AVAN IṚAIVYAI ILVAYIN VIṬUTTAL.

talaimakan talaimakalaic curattuṭtal Vide TALAIMAKALAṬI TALAIMAKAṆ CURATTUṬTAL.

talaimakan (talaivan) taṇṇaitāṇē pukaḷtal
A sub-situation under the AKAM theme PĀṆKIYIRKŪṬṬAM: (the confidante telling the hero of the difficulty of drawing the image of the heroine on the flag), the hero replying that he is capable of drawing her image.

talaimakan nāṭumūrum kulamum-marapum pukaḷum vāymaiyum kūṛi varaiyeṇal
Vide URAVŌN NĀṬUMŪRUM KULAṆUM MARAPUM PUKAḷUM VĀYMAIYUM KŪRAL.

talaimakan neṛiyiṇatu eḷimai kūṛal Vide IṚAIVŌN NEṚIYINATU EḷIMAI KŪRAL.

talaimakan pāṅkikku uṇarttal 1. A sub-situation under the AKAM theme ŌṬAṆPIRIVU: the hero informing the confidante of his intention to leave the heroine for the pursuit of learning. 2. Vide KĀVARKUPPIRIVU TALAIMAKAṆ TAṆNĀL UṆARNTA TŌḷI TALAIMAKAṬKU UṆARTTAL.

talaimakan pirivu tōḷi talaimakaṭku uṇarttal
(Also TŌḷI TALAIMAKAṬKU UṆARTTAL, PORUḷVAYIRPIRIVU TALAIMAKAṆ TAṆNĀL UṆARNTA TŌḷI TALAIMAKAṬKU UṆARTTAL, PIRIVU NIṆAIVU UṆARTTAL and PORUḷVAYIRPIRIVU TALAIVAN PĀṆKIKKU UṆARTTAL) A sub-situation under the AKAM theme PORUḷVAYIRPIRIVU: the hero informing of it to the confidante, the confidante in turn telling the heroine of

the hero parting from her in pursuit of wealth.

talaimakan polilkaṇṭu viyattal Vide AVAN POLILKAṆṬU VIYATTAL.

talaimakan maṛuttal Vide TALAIMAKAṆ UṬAṆPŌKKU MAṚUTTAL.

talaimakan varavukaṇṭu vāyilkaḷ moḷital
(Also PARATTAIYAR ULAKIYALNŌKKI VIṬUTTALIN TALAIVAN VARAVUKAṆṬUVANTU VĀYILKAḷ MOḷITAL) A sub-situation under the AKAM theme PARATTAIYIRPIRIVU: the hero being sent back by the prostitutes on the fourth day when the heroine has taken bath after her periods, the companions informing the confidante about the hero's returning.

talaimakan varavu pāṅki talaivikkunarttal
(Also VARAVUṆAR PĀṆKI ARIVAIKKU UṆARTTAL) A sub-situation under the AKAM theme PARATTAIYIRPIRIVU: as the companions inform her of the hero's return from the prostitutes, the confidante taking it to the heroine.

talaimakan varuntoḷirku arumai cāṛṛal Vide TALAIMAKAḷ TALAIMAKAṆ VARUNTOḷIRKU ARUMAI CĀRRAL.

talaimakanāl uṇarnta tōḷi talaimakaṭku uṇarttal (Also TALAIVAN PĀṆKIKKUṆARTTAL, TŪṬIRKUPPIRIVU TALAIMAKAṆ TAṆNĀL UṆARNTA TŌḷI TALAIMAKAṬKU UṆARTTAL, TŌḷI TALAIMAKAṬKUṆARTTAL and PIRIVUKŪḂAL) A sub-situation under the AKAM theme TŪṬIRPIRIVU: the hero informing her of it, the confidante in turn telling the heroine about the parting of the hero on a mission for the king.

talaimaṭakku Vide MAṬAKKAṆI.

talaimārāyam A sub-situation under the PURAM theme KĀṆCITTINAI: theme describing the bountiful reward bestowed by a

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச ஞ ட ண் த் ந ப ம ய் ர ல வ ழ் ள ற ண்
a ā i ī u ū ē ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

king on a warrior who brings in the head of an enemy.

talaīmālai (Also KANṆI 3) Garland of flowers for the head.

talaīmaivilakku A figure of speech and a sub-class of TATAIMOLIYAṆI in which the pursuit of an action is sought to be stopped by someone who assumes authority which does not inhere in him/her.

talaiyākinpā A verse kind marked by the feet and foot-linkage of its own.

talaiyāku kaḷineṭilaṭi Lines not exceeding eight feet each.

talaiyākumōṇai A miscellaneous auxiliary kind of MŌṆAI: agreement of the full forms from the first letter onwards..

talaiyāketukai A miscellaneous auxiliary kind of ETUKAI: agreement of the full forms from the second letter onwards.

talaiyoṭumuṭital A sub-situation under the PURAM theme KĀNCITTINAI: the death of the wife along with the death of her husband in the battlefield.

talaivarṅku ōmpaṭaicāṙṙal (Also PĀNKI TALAIVARṅKU ŌMPAṬAICĀṙṙAL and PĀNKI TALAIVYAINĪKIT TALAIVARṅKU ŌMPAṬAI CĀṙṙAL) A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: the confidante entrusting the heroine to the hero for her protection for life.

talaivaṅ Vide KIḶAVAN.

talaivaṅ avvakai viṇātal Vide AVVAKAI VIṇĀTAL.

talaivaṅ avalnāṭṭu aṇiyiyal viṇātal Vide UṬKONṬU VIṇĀTAL.

talaivaṅ iyaital A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: the hero exulting in his sexual union with the heroine.

talaivaṅ inṙiyamaiyāmai iyampal (Also TALAIVI INṙIYAMAIYĀMAI IYAMPAL) A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: the hero telling the confidante of the heroine of his need to be united to the heroine.

talaivaṅ uṭkōḷ cāṙṙal A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: the hero revealing his love for the heroine to her confidante.

talaivaṅ uṭaṅpōkku maṙuttal Vide TALAIVAKAN MAṙUTTAL.

talaivaṅ urṙaturaittal Vide URṙATTURAITTAL.

talaivaṅ kuṙippu vēṙāka neṙippaṭakkūral Vide KUṙIPPU VĒṙĀKA NEṙIPPURAKKŪRUTAL.

talaivaṅ kaiyuraṙyēnti varutal Vide KAIYURAI-YĒNTI VARUTAL.

talaivaṅ kaiyuraṙi pukaḷtal Vide ĀṆKAVAN KAIYURAI PUKAḷTAL.

talaivaṅ cēṙal Vide AVVIṬATTĒKAL.

talaivaṅ cīṙēlenṙu aval cīraṭi toḷutal (Also VIRUNTUKANṬOLITTA ŪṬAL VELIPPATA NŌKKIC Cīṙēlenṙu AVAḷ CīRAṬI TOḷUTAL) A sub-situation under the AKAM theme PARATTAYIRPIRIVU: (the heroine's sulking, kept hidden in mind in the presence of the guests, coming out into the open), the hero falling into submission and requesting her not to get angry.

talaivaṅ cevviyeḷimai ceppal A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: (the confidante speaking of the difficulty of conveying his love to the heroine), the hero telling her that the heroine is mature enough to understand his overtures of love.

talaivaṅ taṇcampeṙātu neṇcoṭukiḷattal Vide KIḶAVON TAṆCAMPEṙĀTU NEṇCOṬU KIḶATTAL.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஊ ஃ க்ங் ச ஞ ட ண் த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū ē ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṙ ṇ

talaivaṇ tammūrcāntamai cāṇṇal A sub-situation under the AKAM theme MĪTCI: returning from elopement, the hero telling the heroine of their approaching the heroine's town.

talaivaṇ talaimakaḷatu uruvuvelippāṭu kaṇṭu collal Vide TALAIMAKAḷ URUVU VELIPPĀṬUKAṆṬU TALAIVAṆCOLLAL.

talaivaṇ talaivi ācaivarintiruttal Vide TALAIMAKAṆ TALAIMAKAḷ ACAIVARINTIRUTTAL.

talaivaṇ talaivi inṇiyamaiyāmai iyampal A sub-situation under the AKAM theme PĀŊKIYIRKŪṬṬAM: the hero telling the confidante of the indispensability of the heroine to him.

talaivaṇ talaivitaṇṇai uyarttal (Also TALAIVIYAI UYARTTAL) A sub-situation under the AKAM theme PĀŊKIYIRKŪṬṬAM: the confidante referring to the incompatibility of the clans of the hero and the heroine, the hero speaking about the heroine in lofty terms.

talaivaṇ talaivimuṇ pāṇkiyaip pukaḷtal A sub-situation under the AKAM theme ILVĀḶKKAI: the hero praising the confidante.

talaivaṇ talaivi varuttiya vaṇṇamuraittal A sub-situation under the AKAM theme PĀŊKIYIRKŪṬṬAM: (the confidante speaking of the extreme youthfulness of the heroine), the hero telling the confidante of the pangs of love which the heroine has inflicted on him.

talaivaṇ taṇpati ātaintamai cāṇṇal/talaivaṇ taṇpati ātaintamai talaivikkunarttal (Also NAKAR KĀṬṬAL) A sub-situation under the AKAM theme UṬANPŌKKU: the hero informing the heroine of their arrival to his town.

talaivaṇ taṇmaṇattuvakai kūṛal A sub-situation under the AKAM theme

PARATTAYIRPIRIVU: the hero rejoicing as the confidante informs him of the heroine having taken bath after she is delivered of ■ son. Cf. TALAIVI NEYYĀṬIYATU IKUḷAI CĀṇṇAL.

talaivaṇtaṇakkut talaivinilai kūṛal Vide KAṆṬAMAI KŪṚAL.

talaivaṇ teyvamkāṭṭit telippat telintamai eytakkūṛal (Also TEYVAMKĀṬṬIT TELIPPA TELINTAMAI EYTAKKŪṚAL) A sub-situation under the AKAM theme ARATTOTUNIRRAL: the heroine telling her confidante of her taking the words of the hero for truth as he swore with God as his witness.

talaivaṇ tēṇṇal (Also PURAVALAṆ TĒṚṚAL) A sub-situation under the AKAM theme IRAVUKKUR: the hero comforting the heroine who is worried about the difficult tract he has taken.

talaivaṇ niṇaittamai ceppal (Also NIṆAINTAMAI CEPPAL) A sub-situation under the AKAM theme VARAIVITAIVAITTUP PORUḷVAYIRPIRITAL: the hero, on being enquired by the confidante whether he remembered the heroine during his separation for earning wealth, replying that the heroine is so ever alive in his heart that there is no need to remember.

talaivaṇ nīṅkalvēṇṭal A sub-situation under the AKAM theme ORUVALITTANATTAL: (the confidante dissuading the hero from going to his town), the hero requesting her to let him leave for his town.

talaivaṇniṭat talaivi varuntutal A sub-situation under the AKAM theme ORUCĀR PAKARKUR: the hero's coming for union with the heroine delayed for long, the heroine feeling disconcerted.

talaivaṇ neriyiṇaṭelimai kūṛal Vide IRAIYŌN, NERIYIṆATELIMAI KŪṚAL.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஓ ஔ ஶ ஷ ஸ ஹ ன ன் ட ண் த் த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au k ṇ c ṇ ṭ ṇ t ṇ m p m y r l v ḷ ḷ ṛ ṇ

talaivaṇ pāṅkaṇaica cārtal (Also PĀṆKANAI NIṆAITAL) A sub-situation under the AKAM theme PĀṆKARKŪTTAM: the hero seeking the help of his confidant as the only source of mitigation of his love passion for the heroine.

talaivaṇ pākaṇoṭu collal (Also MINTU VARUNKĀLAIP PĀKAṆOṬU COLLAL, PĀKANTANNOṬU COLLAL and PĀKAṆOṬU COLLAL 2) A sub-situation under the AKAM theme VARAIVITAIVAITTUP PORUḷ VAYIRPIRITAL: the hero returning from his mission of earning wealth for the marriage, urging the charioteer to drive the chariot fast.

talaivaṇ pāṅkikkunarttal Vide TALAIMAKAṆĀL UNARNTA TŌLI TALAIMAKAṬKUNARTTAL.

talaivaṇ pāṅkikku yāṇvaraintamai numarkkiyampu ceṇṇeṇṇal A sub-situation under the AKAM theme TAṆMAṆAI VARAITAL: the hero asking the confidante to take the message of his marriage with the heroine to her kin.

talaivaṇ pāṅkiyoṭu nontuviṇātal A sub-situation under the AKAM theme ORUVALIT TAṆATTAL: the hero, having arrived at the place of the heroine after a prolonged delay, enquiring of the confidante with concern about her (herome's) state during his absence.

talaivaṇ pulantu pōtal (Also PULANTAVAN PŌTAL) A sub-situation under the AKAM theme IRUVUKKURĪ IṬAIYĪTU: (the heroine having been misled by the occurrence of some casual sign and not meeting him at the trysting place) the sulking hero leaving off for his town.

talaivaṇ pōkkuṭaṇpaṭutal Vide AVAN PŌKKU UṬAṆPAṬUTAL.

talaivaṇ mataḷeporuḷḷa matittal Vide IRANTU KURAIPEṬĀTU VARUNṬIYA KĪLAVŌN MAṬĀḷEPORUḷ-ḤA MATITTAL.

talaivaṇ mayāṅkal (Also PERUMAKAṆ MAYAṆKAL) A sub-situation under the AKAM theme IRUVUKKURĪ (the confidante having told him to keep off from night trysts), the hero feeling disheartened.

talaivaṇ maṇaiyiṇkaṇvantu talaiviyaip puṇarntu kārpparuvamkaṇṭu maḷittal Vide TALAIMAKAḷŌTU IRUNTA TALAIMAKAṆ KĀRPPARUVAMKAṆṬU COLLAL.

talaivaṇ vantamai uṇarttal/talaivaṇ vantamai pāṅki uṇarttal A sub-situation under the AKAM theme ORUVALITTANATTAL: the confidante informing the heroine of the arrival of the hero.

talaivaṇ vantuḷip pāṅki niṇaintamai viṇaval A sub-situation under the AKAM theme VARAIVITAIVAITTUP PORUḷVAYIR PIRITAL: the confidante enquiring of the hero on his arrival from his mission on wealth whether the heroine came to his mind during his separation.

talaivaṇ varuntoḷiṇkarumai talaivi iyampal Vide TALAIMAKAṆ VARUNTOḷIṆKARUMAI CĀRRAL.

talaivaṇ varuṅkaḷaṇ āṭi maṇukal (Also VARUṆKAḷAṆ ĀṬI MAṆUKAL) A sub-situation under the AKAM theme PAKARKURĪ IṬAIYĪTU: the hero being distressed at not finding the heroine at the place of day-time tryst.

talaivaṇait talaivi etirkoṇṭu paṇital A sub-situation under the AKAM theme PARAITTAIYIRPIRIVU: the hero returning from the prostitutes, the heroine welcoming him in submission.

talaivaṇaip pāṅki vāḷttal I. A sub-situation under the AKAM theme VARAIVUMALIVU: the confidante praising the hero as his

parents come with the proposal of marriage which sends the heroine to ecstasy. 2. A sub-situation under the AKAM theme ILVĀLKKAI: (as the hero praises the confidante) the confidante blessing the hero.

talaivaṇaiṇ pāṅki viṭuttal (Also PĀṅKI VIṬUTTAL)

A sub-situation under the AKAM theme ORUVALITTANATTAL: (as the hero persists in his going to his town) the confidante letting him go.

talaivaṇaiṇ pāṅki varaiyunāḷalavum nilaipera-ārriya nilaimai viṇātal / talaivaṇai varaiyum nāḷalavum nilaipera-ārriya nilaimai viṇātal A sub-situation under the AKAM theme ILVĀLKKAI: the confidante enquiring of the hero how he has endured all through till his marriage with the heroine.

talaivaṇai viyattal (viyanturaittal) A sub-situation under the AKAM theme PĀṅKIYIR-KŪṬṬAM: the confidant of the hero wondering at the latter's having been able to part from the heroine endowed with such features.

talaivi Vide KIḷATTI.

talaivi ārrinatu arumainiṇaintu iraṅkal (Also

PERUMAKAḷ ĀRRINATU ARUMAI NIṇAINTU IRAṅKAL)

A sub-situation under the AKAM theme IRUVUKKUR: the heroine feeling concerned about the hardships of the path the hero has taken for their rendezvous.

talaivi iraṅkal Vide TALAIMAKAḷ IRAṅKAL.

talaivi ilamaiṭṭaṇmai pāṅki talaivaṇku uṇarttal A sub-situation under the AKAM theme PĀṅKIYIRKŪṬṬAM: the confidante impressing on the hero that the heroine is too young for love.

talaivi ilavēṇṇiparuvamkaṇṭu pulampal (varuntal) A sub-situation under the AKAM theme PORUḷVAYIRPIRIVU: the hero having parted from her, the heroine being distressed at the advent of the early hot season.

talaivi inriyama iyāmai iyampal Vide TALAIVAṆ INRIYAMA IYĀMAI IYAMPAL.

talaivi uṇarntu talaivaṇōṭu pulattal A sub-situation under the AKAM theme PARATTAIYIRPIRIVU: being informed of the hero's return from the prostitutes, the heroine entering into love-quarrel with him.

talaivi oruppaṭṭelutal A sub-situation under the AKAM theme UṬAṆPŌKKU: the heroine, agreeing to the assertion of the confidante that chastity is loftier than modesty, readying herself for elopement.

talaivikku avan celavunarttal (Also PIRINTAMAI KŪRAL 2) A sub-situation under the AKAM theme ORUVALITTANATTAL: the confidante informing the heroine of the hero leaving for his town.

talaivikku avan varal pāṅki uṇarttal (cāṇṇal) A sub-situation under the AKAM theme PARATTAIYIRPIRIVU: the confidante informing the heroine of the return of the hero from the prostitutes.

talaivikku avan varal pāṅki cāṇṇal A sub-situation under the AKAM theme ORUCĀR PAKARKUR: the confidante announcing the arrival of the hero to the heroine.

talaivikku uṭaṇpōkku uṇarttal (Also TUṆINTAMAI KŪRAL and PĀṅKI TALAIVIKKU UṬAṆPŌKKU UṆARTTAL) A sub-situation under the AKAM theme UṬAṆPŌKKU: the confidante informing the heroine of the consent/determination of the hero to her (confidante's) proposal of elopement.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ள்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

talaivikku uṇarttal Vide ŌTARKUPPIRIVU
TALAIMAKAṆṬANṆĀL UṆĀRNTA TŌḷI
TALAIMAKAṬKURAITTAL.

talaivi kārpparuvam kaṇṭu varuntal Vide
TALAIMAKAḷ KĀRPPARUVAMKAṆṬU PULAMPAL.

**talaivi kuṛimarunṭamai pāṇki talaivarku
iyampal Vide** AVAL KURIMARUNṬAMAI AVAL
AVARKIYAMPAL.

talaivi kaiyūraiyeṛṭtal A sub-situation under
the AKAM theme PĀNKIYIRKŪṬṬAM: the heroine
accepting the love-token (bunch of
leaves) sent through the confidante by
the hero.

talaivi koṭuñcol collal A sub-situation under
the AKAM theme VARAIVIṬAIVAITTUP
PORUḷVAYIRPIRITAL: the heroine censuring
her confidante as the latter finds fault
with her on her grieving over the
separation of the hero for earning money
for their marriage.

talaivi cēnakaṇṭramai cevili tāykkunarttal
A sub-situation under the AKAM theme
MĪṬCI: the foster-mother returning home
without finding the eloped heroine,
informing the mother that they had gone
too far for her to meet them.

talaivi talaimakāṇ ūrkku celavoruppaṭtal
Vide TALAIMAKAṆ ŪRKUCC CELAVORUPPAṬTAL.

talaivi talaivaṇai nontu iyarpaṭa moḷital
Vide IRAIVI IRAIYŌṆ TAṆṆAI NONTU IYARPAṬA
MOḷITAL.

talaivi talaivaṇaip pukaḷtal A sub-situation
under the AKAM theme PARATTAIYIRPIRIVU: (the
sulking gone and the union accomplish-
shed) the heroine praising the hero.

talaivi taṇṭuṇaikkuraittal (Also TALAIMAKAḷ
PĀNKIYŌṬURAITTAL and TALAIVI PĀNKIYŌṬU
URAITTAL) A sub-situation under the AKAM
theme IRUVUKKURĪ ITAIYITU: the heroine (as

she returns home without meeting the
hero at the trysting place after having
been misled by ■ sign casually
happening) speaking of her distress to
her confidante.

talaivitannuḷ kaiyāreṇṭal Vide TALAIMAKAḷ
TAṆṆUḷ KAIYĀREṆṬU KĪḶAVI.

talaivi nāṇaliviraṇkal (Also NĀṆĪḶANTU
VARUNTAL) A sub-situation under the AKAM
theme UṬANPŌKKU: the heroine feeling
concerned about the loss of feminine
modesty which the elopement may entail.

talaivi neñcoṭu kiḷattal (pulattal) A sub-
situation under the AKAM theme
ORUVALITTANṬATTAL: (the confidante
informing the heroine of the hero's
leaving for his town) the heroine
speaking to her heart in distress.

talaivi neyyāṭiyatu ikuḷai cāṛṛal A sub-
situation under the AKAM theme
PARATTAIYIRPIRIVU: the confidante
informing the hero of the heroine having
taken bath after she is delivered of ■ son.
Cf. TALAIVAṆ TAṆMAṆATTUVAKAI KŪRAL.

**talaivi pāṇkitanṇai muṇital/talaivi pāṇkiyai
muṇital** (Also PĀNKIYAI MUṆITAL) A sub-
situation under the AKAM theme
PĀNKIYIRKŪṬṬAM: (the confidante getting
angry with the heroine for not revealing
the truth of her love), the heroine
responding to her confidante with
(feigned) anger (as a prelude to accept-
ing the truth of her love for the hero).

talaivi pāṇkiyoṭu pakarttal A sub-situation
under the AKAM theme ORUČĀRPAKARKURĪ:
(the confidante protesting against the
heroine's exhibition of her distress over
the delay in meeting the hero) the heroine
giving expression to her feelings directly
to the confidante.

talaivi pāṅkiyōṭuraittal Vide TALAIVI
TAṆṬUṆAIKKURAITTAL.

talaivi pāṇaṇai maruttal (Also PĀṆAṆVĀYIL
MARUTTAL) A sub-situation under the AKAM
theme PARATTAIYIRPIRIVU: the heroine
refusing to grant interview to the hero's
messenger, a minstrel, and refusing to
accept his mediation.

talaivi pulattal A sub-situation under the
AKAM theme ŌTARPIRIVU: on hearing of the
intention of the hero to leave her for the
pursuit of learning, the heroine's sulking.

talaivi makilcci A sub-situation under the
AKAM theme VARAIṬIṬAIVAITTUP PORUṬVAYIR
PIRITAL: the heroine's exultation on hearing
of the arrival of the hero from his mission
on wealth.

**talaivi maṇamporuṭṭāka aṇaṅkaip parānilai
kāṭṭal** Vide TALAIMAKAḷ MAṆAM PORUṭṭĀKA
AṆAṆKAIP PARĀNILAI TALAI-VARḲUP PĀṆKI KĀṬṬAL.

**talaivi muṇcelvōrtammoṭu tāṇvaral
pāṅkiyarkkuṇarttaviṭṭal** A sub-situation
under the AKAM theme MĪṬCI: returning
from elopement, the heroine informing
her companions of her arrival with the
hero through the fellow travel-lers who
are returning to the town in advance.

talaivi muṇpaṇipparuvamkaṇṭu varuntal A
sub-situation under the AKAM theme
TŪṬIRPIRIVU: as the hero leaves her on a
mission for the king, the heroine being
distressed at the advent of the early dewy
season.

talaivi muṇṇilaippuṇamoḷi moḷital A sub-
situation under the AKAM theme ORUCĀR
PAKARḲURĪ (the confidante protesting
against the heroine's exhibition of her
distress), the heroine giving expression
to her feelings thereon aside from the
confidante.

talaiviyaī āyṭal A sub-situation under the
AKAM theme MATTYUṬAṆPĀṬU: the confidante,
growing suspicious of the actions and
behaviour of the heroine, asking the
heroine about it.

talaiviyaī āṟuvittirunta arumai kūṛal Vide
ĀRRUVITTIRUNTA ARUMAI KŪṚAL.

talaiviyaī ilvayin viṭṭal Vide AVAṆ IṚAIVIAI
ILVAYIN VIṬṬAL.

talaiviyaīyuyarttal Vide TALAIVAṆ TALAIVI
TANNAIYUYARTTAL.

talaiviyaī eytip pāṅki kaiyurāi kāṭṭal (Also
TŌḻIVANTU KŪṬAL and PĀṆKI TĀLAIVIAIC CĀRNTU
KAIYURĀI KĀṬṬAL) A sub-situation under the
AKAM theme PĀṆKIYIRKŪṬṬAM: the confidante
having left the heroine in the place of
tryst, coming back after the hero has left
the heroine and showing her the bunch
of leaves which she says she has
collected in the interregnum.

talaiviyaik kāṭṭal A sub-situation under the
AKAM theme PĀṆKARḲŪṬṬAM: the hero seeing
the heroine at the rendezvous.

talaiviyaik kuṛiyiṭattuyttu nīṅkal Vide
KURİYIṬATTU VAITTU NĪṆKAL.

talaiviyaī tōḷi āṟuvittal Vide IḻAVĒṆIR
PARUVAṆKAṆṬU VARUNṬIYA TALAIMAKAḷAIT TŌḻI
ĀRRUVITTAL.

talaiviyaip pāṅki accuṛuttal (Also PĀṆKI
ACCUṚUTTAL) A sub-situation under the
AKAM theme ORUCĀRPAKARḲURĪ: the
confidante warning the heroine against
the overexhibition of her grief over the
delay in the coming of the hero for
union.

talaiviyaip pāṅki āṟuvittal A sub-situation
under the AKAM theme ORUVALITTANATTAL: the
confidante comforting the heroine in
distress (with the hero not coming even
beyond the evening).

அ ஆ இ ஈ உ ஊ ஏ ஐ ஒ ஓ ஔ ஁ க் ங ச் ஞ ட ண் த ற் ப ம் ய ர் ல வ ழ் ள ற் ள்
a ā ī u ū ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṛ

talaiviyaip pānki kaḷaral (Also PĀNKI KAḶARAL)

1. A sub-situation under the AKAM theme ORUCĀRPAKARKURĒ: (as the heroine feels disconcerted at the delay in the coming of the hero) the confidante rebuking the heroine (that such exhibition of distress would lead to public knowledge of her love union). 2. A sub-situation under the AKAM theme PARATTAIYĪRPIRIVU: the confidante rebuking the heroine for her complaint of marital infidelity on the part of the hero.

talaiviyaip pānki koṭuñcol collal (Also PĀNKI KOṬUÑCOL COLLAL and VAḶIYOḶUKI VAṬPURUTTAL)

A sub-situation under the AKAM theme VARAIVITAIVAITTUṬ PORUḶVAYĪR PIRITAL: the confidante rebuking the heroine on her grieving over the hero leaving her for the purpose of earning money for their marriage.

talaiviyaip pānki taṇittal (Also TĀMAK KULALIYAIP PĀNKI PULAVITAṆITTAL and TĀMAK KULALIYAIP PĀNKI TAṆITTAL) A sub-situation under the AKAM theme PARATTAIYĪRPIRIVU: the confidante trying to pacify the sulking heroine.**talaiviyaip pānkiṛkūṭtal** Vide ĀṬṬAM PUKUTAL.**talaiviyai muṇital** (Also TŌḶI [PĀNKI] TALAIVYAI MUṆITAL) A sub-situation under the AKAM theme PĀNKIYĪRKŪṬṬAM: (the heroine's acceptance of the truth of her love for the hero not forthcoming) the confidante getting angry with the heroine.**talaiviyai viyattal** A sub-situation under the AKAM theme PĀNKARKŪṬṬAM: the confidant of the hero (having seen the heroine) wondering at such of the features of gracefulness of the heroine as to be the most fitting ones for the hero to fall in.**tavam** Vide KALAMPAKAM.**tavaḷaippāyttu** Vide CŪTTIRANILAI.

taḷiñci A sub-situation under the PUṬAM theme VAŅCITṬIṆAI: theme describing the king tending and embracing the soldiers maimed in battle. 2. A sub-situation under the PUṬAM theme VAŅCITṬIṆAI: the valour of a warrior who does not pursue and destroy a routed adversary in full retreat. 3. A sub-situation under the PUṬAM theme KĀŅCITṬIṆAI: describing the guarding of a narrow passage through which an enemy might enter.

taḷuval Adaptation. The re-casting of a work in one medium to fit another, such as the re-casting of novels and plays as film or television scripts. In translation, it is the recreation of the source language text in the target language in tune with the socio-cultural and literary conventions as well as the linguistic norms of the target language. e.g. *kamparāmāyaṇam*.

taḷū Women's dance with clasped hands.

taḷai 1. Vide KALAMPAKAM. 2. A bunch of tender leaves offered by the hero as present to the heroine.

taḷaikontūcēral A sub-situation under the AKAM theme CĒṬṬAṬAI: the hero handing the love-token (a bunch of tender leaves) to the confidante and asking her to help him have meetings with the heroine.

taḷaiyetirtal A sub-situation under the AKAM theme CĒṬṬAṬAI: the confidante accepting the love-token (a bunch of tender leaves) of the hero.

taḷaiyērpittal A sub-situation under the AKAM theme CĒṬṬAṬAI: the confidante reasoning with the heroine and making her accept the love-token (a bunch of tender leaves) of the hero.

taṛcārpukkavitai Subjective poetry, personal poetry.

taṛcārpūt tiraṇāyvu Personal criticism. A type of feminist criticism (PENŪIYAT TIRAṆĀYVU) which urges women not to exclude their personal reactions and even histories from their readings of literary texts.

taṛcārākkavitai Objective poetry, impersonal poetry.

taṛcirappup pāyiram Self-introductory verse.

taṛpavam 1. Loan-words from Sanskrit occurring in Tamil with altered phonological features. e.g. *paṅkajam* (Tamil *paṅkayam*) meaning lotus. Cf. TAṚCAMAM. 2. A figure of speech in which an object which has been lost by a certain cause is described as having been restored by the same cause.

taṛpukaḷcciyaṇi Vide ŪKKAVAṆI.

taṛukaṇ One of the sources of the MEYPPĀṬU PERUMITAM (pride): fearlessness.

taṛuvāyk kuṛiyītu Contextual symbol.

taṛkuṇamikaiyaṇi A figure of speech in which the quality of an object is said to be improved by association with another object.

taṛkuṛivaḷakkamika eṭutturaittal Vide UTTI.

taṛkōḷ kūṛal Vide UTTI.

taṛtuṇipuraittal Vide ATAṆAIT TAṆMĒL VAITTUC CĀRRAL.

taṛtuyar talaivaṛkuṇarttal vēṇṭal Vide TALAIMAKAḷ TAṆTUYAR TALAIVAṚKUṆARTTAL VĒṆṬAL.

taṇpatikkakarci talaivaṇ cārral A sub-situation under the AKAM theme ORUVALIT TAṆATTAL: the hero telling the confidante of his leaving for his town.

taṇpatiyaṭaintamai talaivikkuraittal Vide TALAIVAṆ TAṆPATI AṬAINTAMAI CĀRRAL.

taṇpatiyaṇimai cārral A sub-situation under the AKAM theme UṬAṆPŌKKU: in the course of their elopement, the hero telling the heroine that his town is close-by.

taṇmakal meṇmaittaṇmaikkiraṅkal A sub-situation under the AKAM theme KARPOṬU PUṆARNTAKAVVAI: the mother feeling concerned about the tenderness of her daughter (the heroine) who has eloped with the hero through the wilderness.

taṇmaṇai varaital A phase in the love-relationship between the hero and the heroine: the hero marrying the heroine in his house after elopement.

taṇmaṇai vāḷkkaittaṇmai uraittal (Also NAṆMAṆAI VĀḶKKAITTAṆMAI UṆARTTAL and VĀḶKKAINALAM KŪRAL) A sub-situation under the AKAM theme ILVĀḶKKAḶ: the foster-mother telling the mother about the conjugal felicities of the hero and the heroine.

taṇmēmpāṭṭuraiyaṇi Vide ŪKKAVAṆI.

taṇmai A MEYPPĀṬU other than the principal eight: the characteristic trait of a person of a particular social class.

taṇmainaviṛciyaṇi / taṇmaiyaṇi Vide COLNAṬAIYAṆI.

taṇvaralāru Vide CUYACARITAI.

taṇvaravu uṇartti viṭutal A sub-situation under the AKAM theme UṬAṆPŌKKU: the hero and the heroine, returning home after elopement, sending word to the heroine's kin through the passers-by of their coming back.

taṇṇāṭṭu aṇiyiyal pāṅki cārral Vide AVARUKUT TAṆNAṬṬU AṆIYIYAL PĀṆKI CĀRRAL.

taṇṇāṇ oruporuḷ karutikkūṛal Vide NŪRKURRAM.

taṇṇilai Vide AṬAI.

taṇṇilai āḷumai Ego. The third aspect of the human psyche identified by Freud [the other two being *id* (NAṆAVILIMAṆAM) and *superego* (VINAICEYALMAṆAM)]. It is "I", which is predominantly rational, logical, orderly and conscious. It constantly mediates between the competing, conflicting demands of the *id* (the unconscious part of the psyche) and the *superego* (the internalized norms of the mores of society).

taṇṇilai talaivaṇ cāṇṇal A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: as the confidante persists in her unhelpful attitude, the hero speaking of his inability to meet the heroine directly without the confidante helping him.

taṇṇilaiyuraittal A sub-situation under the AKAM theme IYARKAIPPUNARCCI: the hero expressing his passion for the heroine as she looks on the hero who is seemingly distressed at the heroine not wearing a smile as a mark of inner joy over his praise of her features.

taṇṇuṇarccī nāṭōṭippāṭaḻ Lyrical ballad.

taṇṇuṇarccippāṭṭu Lyric. A brief melodic and imaginative poem (as opposed to ■ narrative tale), characterized by the fervent but structured expression of private thoughts and emotions by a single speaker who speaks in the first person.

taṇṇuṇarvup putiṇam Metafiction. Novel that specifically and self-consciously examines the nature and status of fiction itself, and that often contains experiments to test fiction as ■ form in one way or another.

taṇṇuḻ kaiyāru eytiṭṭu kiḷavi Vide TALAIMAKAḻ.
TAṆṆUḻ KAIYĀRU EYṬIṬṬU KIḶAVI.

taṇṇuṇuṭoliḻ A PUṬAM sub-situation: theme describing the capture of enemy's cows by king's soldiers without his express command, distinct from MAṆṇUṆUṬOLIḶ.

taṇṇai viyanturaittal A sub-situation under the AKAM theme PARATTAIYIRPIRIVU: the mistress priding herself on keeping her sway over the hero.

taṇṇaivēṭṭal (Also NALLICAINILAḶ) A PUṬAM sub-situation: 1. Theme of a warrior slaying himself on the death of his king. 2. Theme of a wife searching for the dead body of her husband in the battlefield.

taṇikaṇṭu uraittal Vide ULAKIYAḶ MĒMPAṬA VIRUNTU VILAKKAḶ.

taṇiccīr Detached foot.

taṇiccol Vide AṬAI.

taṇittamiḻ iyaḱkam The 'Pure Tamil' movement, pioneered by Maṇaimalai Aṭikaḻ in the year 1916. The immediate concerns of this movement were to check and arrest the increasing dominance of the Sanskrit language over Tamil and to keep the purity and sweetness of the native idiom 'unravished'. Maṇaimalai Aṭikaḻ was also concerned that the indiscriminate use of Sanskrit in Tamil discourse posed the danger of native Tamil words going into disuse. Earlier such concerns were also seen voiced by savants like Paritimārkalaṇṇar, Pāmpaṇ Cuvāmikaḻ, Cuppiramaṇṇiyacivā and many others.

The belief that the Tamil language is adequately endowed with the necessary expressive potential and resourcefulness to convey emerging thoughts and ideas

and that there is no need to go in for a mixed idiom underlies this movement. The practitioners, nevertheless, see the reality of co-existence and cross-cultural interaction, and allow the use of foreign words in the native literary and cultural discourses where the need is inevitable and absolute, but after assimilating these terms in accordance with the norms and conventions of established Tamil usage and grammar.

taṇittanmai Originality.

taṇittuḷi iraivi taṇittalutu iraṅkal A sub-situation under the AKAM theme PARATTAYIRPIRVU: the hero having gone seeking prostitutes, the heroine suffering the loneliness in despondency.

taṇinapar pakaṭi Comedy of humours. A type of comedy which presents characters with personality types by which the playwright endows himself with satirical intent.

taṇinilaik kuṟiyiṭu Local symbol.

taṇinilaic ceyyuḷ A poem of a single stanza.

taṇinilaiyalapeṭai Vowel or consonantal-vowel elongation of ■ word of only one letter (long letter).

taṇippaṭarmikuti An AKAM concept: the soliloquy of the heroine as she pines alone.

taṇippāṭal (Also VṬUKAVI and VṬUPĀṬṬU) Stray, occasional verse.

taṇippāṭal tiraṭṭu Collection of occasional verses.

taṇimaṇita ilakkiya vaḷakku Literary idiolect.

taṇimaṇitat toṇmam Personal myth.

taṇimaṇitavātam Individualism.

taṇimaikkiraṅkal A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: the heroine grieving over separation from the hero.

taṇimoḷi 1. Simple uncompounded word distinct from TOṬARMOLI. 2. Soliloquy. The act of talking to oneself. In drama, it denotes the convention by which a character, alone on the stage, utters his thoughts aloud. Besides being a general exposition, soliloquy is used as a device to convey directly to the audience information about a character's motive, state of mind, etc. Cf. PĀTTRITTANIMOḶI.

taṇiyacai Vide ACAL.

taṇiyaṇ Stray verse in praise of an author or work in Vaiṣṇava literary tradition.

taṇivenpā A verse genre: poem in VENPĀ metre containing stanzas thematically unrelated to one another and not marked by ANTĀTI verse linkage.

tānāṭṭi taṇāatu niṟuppu Vide MATAM 2.

tāvaṇṇam (Also TĀVUVAṆṆAM) One of the specific sound features of ■ verse (VAṆṆAM): rhythm effected by the agreement of the second letters of the alternate lines or by making the third or fourth foot rhyme with the first.

tākkāṇāku An AKAM concept: goddess who smites men with love.

tākkam Impact.

tācamārkkam (Also TĀTAMĀRKKAM) One of the four-fold modes of religious discipline (CAIVAM) - the devotee treating himself as a slave with God as the Master.

tāṇtakaccantam 1. A stanza in which lines of TĀṆTAKAM measure preponderate over lines of CANTAM measure. 2. A stanza containing both CANTAVAṬI (a metrical line in which the letters may range in number from four

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ஞ ற ன
a ā ī ū ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

in rescuing their king when he is surrounded by enemies. 2. Theme describing the boast of ■ warrior to his king about his ability to destroy the enemy's front.

tārakaimālai A verse genre: poem describing the spotless chastity of a woman who equals Aruntati in virtue.

tāram 1. The seventh note of the gamut, one of ĒLICAL. 2. Vide EṬUTTALŌCAL.

tālapparuvam Vide PĪLAIKAVI 1.

tālāṭṭu A folk literary genre: lullaby.

tāli A neck ornament solemnly tied by the bridegroom around the bride's neck as a marriage-badge.

tāvuvannam Vide TĀVAVANṆAM.

tāḷicalai 1. Vide IṬAINILAIPPĀṬṬU. 2. One of the three auxiliary types (the other two being TUṬAI and VIRUTTAM) in each of the four principal verse types, viz., AKAVARPĀ, VENPĀ, KALIPPĀ and VAṆCIPPĀ.

tāḷicaikkuraḷ Vide KURATTĀḷICAL.

tāḷicaimālai A verse genre: poem in TĀḷICAL metre.

tāḷam Vide AṬUPATTUNĀṆKU KALAICAL.

tāḷparuvam Vide TĀLAPPARUVAM.

tāṇ kurimarunṭamai talaivi avaṭkuraittal/tāṇ kurimarunṭamai talaivi pāṇkik-kunarttal A sub-situation under the AKAM theme IRUVUKKURĪYIṬAIYĪṬU: the heroine returning home in the early morning from the trysting place without meeting the hero and telling the confidante of her having been misled by the occurrence of a sign happening casually.

tāṇkurīyīṭatal Vide UṬṬI.

tāṇapporuttam Vide CEYUṬPORUTTAM.

tāṇam Stages counted in CEYUṬPORUTTAM, numbering five, viz., PĀLATTĀṆAM (grouping of vowels in the order of ■ ā, ī ī ai, u ū au, e ē, o ō and taking that group which contains the first vowel of the hero's name. e.g. If the hero's name begins with a, then the initial letter of the first verse should begin with one ■ ā); KUMARATTĀṆAM (grouping of vowels in the order of a ā, ī ī ai, u ū au, e ē, o ō, and taking that group which contains the first vowel of the hero's name. e.g. If a / ā begins the hero's name, then the initial letter of the first verse should begin with one of ī ī ai); ARACATTĀṆAM OR IRACATTĀṆAM (grouping. . . . name. e.g. If a / ā begins the hero's name, then the initial letter of the first verse should begin with one of u ū au); MŪPUTTĀṆAM OR VIRUTTATĀṆAM (grouping. . . . name. e.g. If a / ā begins the hero's name, then the initial letter of the first verse should begin with one of e ē. Versification with this correspondence is considered inauspicious); and MARAṆATTĀṆAM (grouping. . . . name. e.g. If a / ā begins the hero's name, then the initial letter of the first verse should begin with one of o ō. Versification with this correspondence is considered inauspicious).

tāṇavanṇam A kind of musical composition.

tāṇiyākupeyar A figure of speech in which an object is used for the place it occupies, as *kaḷalṇontatu*.

tāṇetuttumolital Vide UṬṬI.

tāṇainilai / tāṇaimaram 1. A sub-situation under the PURAM theme TUMPAITṬINAI: speaking of the greatness by which the warring armies are brought to terms and saved from further destruction. 2. A sub-

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஶ ஷ க்ங் ச ஞ ட ண் த ந ப ம ய் ர் ல வ ழ் ள ற ள்
a ā ī ū e ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

situation under the PURAM theme TUMPAIT-TIṆAI securing the protection of the ruler from destruction. 3. A sub-situation under the PURAM theme TUMPAITTIṆAI: having realized the great prowess of the army though concerned about its destructive potential towards the enemy.

tāṇaimālai A verse genre: martial poem describing the van of an army in ĀCIRIYAPPĀ.

tikamparar Vide AMANAR.

ticaiccol Vide COL 2.

tiṭṭāntavaṇi Vide EṭUTTUKKĀṬṬUVAMAIYAṆI.

tiṭṭāntampam Vide ARUPATTUNĀṆKU KALAIKAL.

tiṭṭakkūru Epigram. It is either a very short poem with a brief, pointedly humorous, quotable ending, or simply a terse, witty statement in and of itself.

tiṭṭimakavi A poet who enters on a literary contest, beating his drum.

tiṇai 1. Vide AKAPPĀṬṬURUPPU. 2. PURAM poetic situation. 3. Landscape.

tiṇainilaippeyar An AKAM concept: the names of the inhabitants of the five regions and their vocation.

tiṇainilaivari A kind of erotic composition dealing with the incidents and events peculiar to AINTIṆAI.

tiṇaippāṭṭu A poem dealing in general terms with a particular TIṆAI.

tiṇaippeyar The names of the people occupying the five physiographical regions and the names of the chieftains of the aforesaid lands as well.

tiṇaippeyarturaittal A sub-situation under the AKAM theme PORUḷVAYIRPIRIVU: the heroine's feigned displeasure with the hero taking him to be the lord of the agricultural tract

instead of pining in separation taking him to be the one of the wastelands.

tiṇaimayakkam Harmonious blending of the landscape features of one TIṆAI with those of another.

tiṇaivalu Incorrect use of ■ noun in ■ TIṆAI which it does not belong to.

tiṇaivaluvamaiti TIṆAIVALU sanctioned by usage.

tirāṭcāpakam Transparent simplicity of style, as of a poem whose beauty can be drunk in as easily as the juice of grapes.

tirikoṇappālai One of the four modes of the ancient Tamil music.

tiricol Vide COL 2.

tiripaṅki A variety of CITTIRAKKAVE stanza curiously wrought so that it may be divided into three stanzas, each with a different meaning.

tiripaṇi (Also PARIṆĀMAVAṆI) A figure of speech by which the subjects of comparison are spoken of as if they were transformed into those to which they are compared.

tiripaticayam Vide MAYAKKAVAṆI.

tiripatai A kind of musical composition.

tiripantāti A verse genre: poem in which the first letter of the initial foot of every line of a stanza differs, with all the remaining letters of feet of every line being identical.

tiripāki A variety of CITTIRAKKAVE stanza having a keyword of three letters, so formed as to give one meaning when taken as a whole, another meaning when the first letter is dropped, and ■ third meaning when the medial letter is dropped.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ற ள
a ā ī ū ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ṛ ṟ

tiripālaittiram Melodies of the PĀLAI class.

tiripitakam The three collections of Buddhist sacred writings, viz., *cutta piṭakam*, *vinaya piṭakam* and *apitamma piṭakam*.

tiripu 1. Stanza in which the letters at the beginning except the first are identical in each line, opp. to YAMAKAM. 2. Change of letters in CANTI operation.

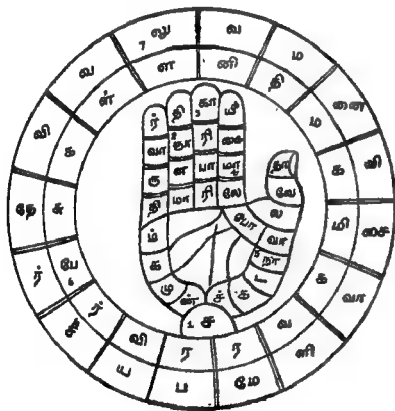
tiripu vaṭivam Variation.

tiriyakkōṭal Vide PIRAMĀṆA ĀPĀCAM.

tirivaticayam Vide ATICAYAVANI.

tirukkaṭaikkāppu Last benedictory stanza in a PATIKAM of the sacred hymns containing the name of the author (CAIVAM).

tirukkaippantam A variety of CITIRAKKAVI verse fitted into a fanciful diagram representing the hand inside a circle, as under:



சண்முகம் திருவார் வாருதி மான
ஞாதி ஞான மாரி பாரி
காரி பாரிலே மானை யீகை
மாலே போல வேதா வேலவா

நாடகச் சரப ரவியவிர் சீர்போர்
பேசு தேசு கவிகள் வள்ள
லுளானிவ னிதிமதி மனைசுக
விகமி சைமிக வாகவளி வரமே.

tirukkōvai Row of people chanting the sacred hymns in the presence of an idol in the Vaiṣṇava tradition.

tiruccirampalam 1. An invocatory expression of Caivaites used when reciting *tēvāram* hymns or writing letter, document, etc. 2. Citamparam.

tiruccinṇam A verse genre; poem praising the constituents of ■ God's shrine (such as conch, etc.)

tirutṭukkavi Vide KAḸḸAKKAVI.

tirunāmappāṭṭu Last stanza of a poem in which its author states his own name, and merit accruing from reciting his poem (Vaiṣṇavism).

tiruppatikam Poem generally containing 10 or 11 stanzas in praise of a deity, as in *tēvāram*.

tirupallāṇṭu (Also PALLĀṆṬU) A verse genre: poem of benediction on the longevity of protagonists like gods, saints, etc.

tirupalliyunarttutal To sing aubade (song associated with morning or the dawn) and pray to ■ deity to wake up early in the morning.

tirupalliyelucci (Also PALLIYELUCCI) A verse genre: song sung to awaken protagonists like gods, princes and other great persons from sleep. Cf. TUYILEṬANILAI.

tiruppāṭṭu Hymns or songs of ■ saint in praise of a deity.

tiruppeyarppori A verse genre: composition on the victorious king hoisting his flag and engraving his name.

அ ஆ இ ஐ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū e ē a o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

tirumakaḷpuṇarntu avan̄cēraḷ Vide
TALAIMAKAḶPUṆARNTU AVAN̄CĒRAL.

tirumañcaṇakkavi Verse recited while
bathing a deity.

tirumaṇappāṭal A folk genre: marriage song.

tirumaṇavāḷttu An Islamic Tamil verse genre:
poem on the principal character of the
poem as ■ bridegroom/bride, extolling
his/her virtues.

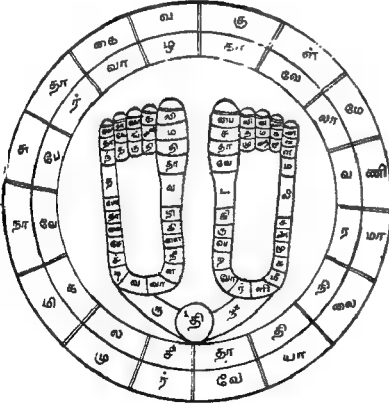
tirumaṇam A verse genre: poem in which a
devotee plucks his limbs and offers them
to God.

tirumukkāl A verse genre: poem in which the
second and the fourth lines have three
feet each.

tirumukappācuram A verse genre: epistle.

tirumurai Saiva canon of texts in Tamil. Also
see PAṆṆIRUTIRUMURAI.

tiruvaṭiṇ pantam A variety of CITTIRAKKAVI:
verse fitted into ■ fanciful diagram
representing the feet inside a circle, as
under:



திருவடிச் சேவை தாபோ தந்தா
வேதாந்த மேதா மேதகுந் கொங்கு
நிலைகலை நிதிமலி மதிதா வழிகிளை
நீள வாருதி நீர்போற் பெருகிட
வேதா சபை சதா முதலித் முரைமன
மரைமுக யோக முளவண வளராமச்
சந்திரன் நீதிசீர் சீல முலக
மிகவே நாலே பேக போதார்
வாகை வாழ வழகா குகாவே
ளேவேலா மேலா வணிவர
மார நிலைநிதி யாதி தாவே.

tiruvāyiram A verse genre: poem of 1000
stanzas on God.

tiruvīlaiyāṭal Sacred sports of Lord Civaṇ.

tiruvīlaiyāṭal nāṭakaṇkaḷ Miracle plays,
dealing with events narrated in texts on
the celestials, with instruction as the
ends.

tiraimaṇaiyu eḷuttāḷar Ghost writer. One who
does literary work for someone else who
takes the credit.

tillāṇā 1. A kind of musical composition
ending with the expression *tillā* or *tillāṇā*.
2. A component of the *paratanāṭṭiyam*
dance performance.

tīlatakkalitturai A kind of KAṬṬALAḶK KALITTURAI
verse.

tivviyakavi A divinely inspired poet.

tivviya tēcam Shrine sanctified by the
hymns of ĀLVĀR-S. Cf. PĀṬALPERRĀTALAM.

tivviyanāma caṇkīrttaṇam Praising and
singing a god's name while dancing
around ■ lamp placed in the midst of ■
hall.

tivviyappirapantam The hymns of the ĀLVĀRS.
Also see NĀLĀYIRA TIVVIYAP PIRAPANTAM.

tīlappuvinaimāṛuttal A MEYPPĀṬU pertaining
to the fifth stage of pre-marital love: the
heroine (āfter the union), with their love-

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ன் ற ன்
a ā i ī u ū e ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

relation known to others, abstaining from sporting and other acts of pleasure.

tirattiram A secondary melody-type, quadratonic.

tirappaṇ A secondary melody-type.

tiram A secondary melody-type, pentatonic.

tiraṇāyvu (It is also called *vimarcaṇam*).

Criticism. This term comes from the Greek *kritikes*, which refers to the ability to discern or judge. It is now a scholarly organization and a structure of knowledge concerned with defining, classifying, expounding and evaluating works of literature. Broadly speaking, there are two approaches to the study of literature, *intrinsic* and *extrinsic*, the former dealing with the internal constituents inherent in the text, and the latter with the causal, conditioning factors of the work in question.

Accordingly, there exist several schools or types of literary criticism, with each school or type privileging some aspect or aspects of the work over others. The principal ones are:

Antithetical criticism, applied criticism, archetypal criticism, biographical criticism, the Chicago school, comparative criticism, contextual criticism, cultural criticism, deconstruction, dialogic criticism, expressive criticism, feminist criticism, formalism, gender criticism, the Geneva school, historicism, humanistic criticism, impressionistic criticism, judicial criticism, Jungian criticism, Marxist criticism, mimetic criticism, mythic criticism, the new criticism, the new historicism, objective criticism, phenomenological criticism, postcolonial criticism, poststructuralist criticism, pragmatic

criticism, psychological and psychoanalytic criticism, reader-response criticism, rhetorical criticism, Russian formalism, sociological criticism, structuralist criticism, textual criticism and theoretical criticism.

tiraikonṭupecyartal A sub-situation under the PURAM theme ULIṆAITTINAI: the besieging king giving up the siege and returning home having received the tribute from the enemy king.

tiṇakavi 1. Poem in praise of a king at the beginning and close of his durbar. 2. Poet who composes TIṆAKAVI.

tiṇaimutirvuraittu varaivukaṭātal A sub-situation under the AKAM theme PĀNKIVIR KŪṬṬAM: the confidante urging the hero to go in for marriage telling him of the millet to be harvested soon and the consequent denial of opportunity for the heroine to come to the field.

tiṇaiyoṭuveruttu varaivukaṭātal A sub-situation under the AKAM theme PĀNKIVIR KŪṬṬAM: the confidante speaking of the need for an early marriage, to be heard by the hero as he remains by the hedge-side, finding fault with the millet field (where the coming together of the hero and the heroine took place).

tikkaṇam A rule of propriety: a foot *nirai-nēr-nirai* as PULIMĀNKAṆI considered inauspicious at the commencement of a poem, with *kārttikai* as its astericism, the effect of which being ailment.

tikkai Initiation of a disciple into the mysteries of the CAIVAM religion.

tirkkatarici Seer; prophet; vatecinator.

tirkkataricaṇa ilakkiyam Apocalyptic literature, that purports to uncover, reveal, or prophesy the future.

tirppilūṭal Vide **PERUNṬINAI**.

tivakavaṇi A figure of speech (literally ■ lamp in one place illuminating other places) in which ■ word is construed with other words preceding or succeeding, of three varieties, namely, **MUTALNILAI** (a word used at the beginning of ■ line and carried to other parts), **ITAINILAI** (a word used at the middle of ■ line) and **KAṬAINILAI** also **ANTATIPAKAM** (a word used at the end of a line), each arising on the basis of the nature (**KUṆAM**), action (**TOḻIL**), class (**CĀṬI**) and material being (**PORUḻ**), thus giving rise to 3x4=12 sub-varieties of **TIVAKAṆI**, viz., **MUTALNILAİK KUṆATTIVAKAM**, **ITAINILAİK KUṆATTIVAKAM**, **KAṬAINILAİK KUṆATTIVAKAM**, **MUTALNILAIT TOḻIL TIVAKAM**, **ITAINILAIT TOḻILTIVAKAM**, **KAṬAINILAIT TOḻILTIVAKAM**, **MUTALNILAIC CĀTITTIVAKAM**, **ITAINILAIC CĀTITTIVAKAM**, **KAṬAINILAIC CĀTITTIVAKAM**, **MUTALNILAIP PORUḻTIVAKAM**, **ITAINILAIP PORUḻTIVAKAM**, and **KAṬAINILAIP PORUḻTIVAKAM**.

tiṣṣānāmam Name given after initiation in the **CAIVAM** religion.

tukkarākam An ancient secondary melody-type of the **PĀLAI** class.

tuñcal A **MEYPPĀṬU** other than the principal eight drowsiness

tuñciccērtal A **MEYPPĀṬU** pertaining to the undistressed state (leading to marital love), the heroine being given to serene sleep (the union with the hero having been recurred).

tuṭikkūttu A dance of victory performed to the accompaniment of drum-beat by God **Murugaṇ** and the *cattamātar*: (the seven divine mothers).

tuṭinilai A sub-situation under the **PURAM** theme **VEṬCITTINAI** 1. Theme of arousing

the courage of warriors by beating the **TUṬI** drum. 2. Theme of praising the faithful services of hereditary drummers.

tuṭivenṇi A **PURAM** sub-situation: theme describing the success of an ambassador.

tuṭu ilakkiyam Broadside, a ballad form printed on one side of a single sheet (called ■ 'broadside') dealing with ■ current event or issue, and sung to ■ well-known tune.

tuṭu veḷiyiṭu Pamphlet

tuṇaṅkaikkūttu (Also **CINKI**) A kind of dance in which the arms bent at the elbows are made to strike the sides.

tuṇintamaikūṭal Vide **TALAIVIKKU UṬANPÖKKU UNARTAL**.

tuṇivaticayam Vide **ATICAYAṆI**.

tuṇivicittiram A literary genre, with the union and separation of lovers as the subject matter, ■ development of the **AKAM** theme variance appropriate to **MARUTAM** landscape.

tuṇivu 1. An **AKAM** concept: theme in which the hero who meets the heroine for the first time in ■ lonely place and doubts that she must be a celestial nymph, resolves his doubts and finally realizes that she is but a mortal. 2. (Also **TEṬITAL** or **TEḻIVU**) A sub-situation under the **AKAM** theme **IYARKAIPPUNARCCI**: the heroine coming to realize after the first union the honesty of the hero's words and actions.

tuṇivuvamai (Also **TERRAVUVAMAI**) A figure of speech and a sub-class of **UVAMAI**: resolution of doubt arising when ■ close resemblance between two objects leads to one of them being spoken of ■ if it were mistaken for the other.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஶ ஷ ஸ ஹ ன ன் ஞ ண த் த் ப ம ய ர ல் வ் ழ ள் ற் ள்
■ ā ī ū ē āi o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

tuṇiveṭutturaittai A sub-situation under the AKAM theme UṬANPÖKKU the confidante conveying to the hero the determination/decision of the heroine to join him in elopement.

tuṇivoṭu viṇāval A sub-situation under the AKAM theme UṬANPÖKKU: the heroine seeking to know from the confidante the reason for the consent/determination of the hero to go in for elopement.

tuṇaikkataip pinṇal Subplot. A second story that is complete and interesting in its own right introduced into the narrative, which serves to broaden our perspective on the main plot. It is also called *utkatai*.

tuṇaiceyalvilakku (Also NAṬPUTTAṬAIMOLI) A figure of speech and a sub-class of TAṬAIMOLIYANI in which a pursuit is sought to be stopped by apparently standing by that pursuit.

tuṇainilaikkarpaṇai Secondary imagination, which, according to Coleridge, is the poetic imagination "an echo of the primary imagination, (MUTAṆILAIK-KARPAṆAI), co-existing with the conscious will, yet still as identical with the primary in the kind of its agency, and differing only in degree, and in the mode of its operation. It dissolves, diffuses, dissipates, in order to recreate; or where this process is rendered impossible, yet still at all events it struggles to idealize and to unify".

tuṇainūl paṭṭiyal Bibliography.

tuṇaippāṭṭu (Also PAKKAPPĀṬṬU) Supporting chorus or song sung by accompanists.

tuṇaippērar Vide ELIṬINMUṬIVANI.

tuṇaivañci A PUṬAM sub-situation: the reconciliation of a warrior with his enemy

whom he was determined to conquer or kill.

tuṇaivayir pirintamai tōli talaimakaṭku uṇarttal (Also TUṆAIVAYIR PIRIVU TALAIMAKAṆṬANṆĀL UṆARNTA TŌLI TALAIMAKAṬKU UṆARTTAL and PIRINTAMAI KŪRAL 3.) A sub-situation under the AKAM theme TUṆAIVAYIRPIRIVU: as the hero informs the confidante of his resolve to leave the heroine for helping the king facing hostilities from the enemy, the confidante taking it to the heroine.

tuṇaivayirpirivu (Also VĒNTARKU URRULIP PIRIVU and VĒNTUVIṆAIPPIRIVU) A phase in the love-relationship between the hero and the heroine: separation of the hero from the heroine for helping the king, his friend, facing hostilities from the enemy.

tuṇaivayirpirivu talaimakaṇṭanṇāl uṇarnta tōli talaimakaṭkuṇarttal Vide TUṆAIVAYIR PIRINTAMAI TŌLI TALAIMAKAṬKU UṆARTTAL.

tuttam The second note of the gamut, one of ĒLICI.

tutippāṭal Hymn. A song of praise, usually written in verse. It may be either religious or secular.

tuppariyum nāval Detective novel.

tumpippāṭṭu Beetle song.

tumpaittiṇai A PUṬAM situation: a king or warrior heroically fighting against his enemy. Its AKAM parallel is NEYTAL.

tumpaimālai A verse genre: panegyric on a warrior who has fought valiantly against his enemy, wearing a *tumpai* garland.

tumpaiyaravam A sub-situation under the PUṬAM theme TUMPAITTIṆAI: a king distributing honours and rewards to his troops after a victory.

tuyttal Vide NĀṬAKACCANTI.

tuyar avarkuraittal A sub-situation under the AKAPPUṬAM theme PERUNṬINAI: the confidante of the heroine going to the hero as the messenger of the former and telling him of her lady's distress.

tuyarappāṭal Dirge. A poem that expresses grief on the occasion of death, but differs from elegy in that it is short, less formal, and is usually represented as a text to be sung.

tuyileṭuttuccēral Vide AVAṬKONṬUCĒRAL.

tuyileṭainilai 1. A sub-situation under the PUṬAM theme PĀṬĀṆṬINAI: theme of panegyrists waking a king who sleeps in camp during an expedition. 2. A literary genre: song sung to wake up a king or great person from sleep. Cf. PAḷḷiyelucci.

tuyileḷumaṅkalam Panegyric sung to wake up a king from sleep.

tulḷalkavippāṭal Ode. A long lyric poem, serious in subject, elevated in style, and elaborate in its stanzaic structure.

tulḷalōcai Rhythmic cadence peculiar to KALIPPĀ verse: jumping rhythm.

turai Vide AKAPPĀṬṬURUPPU. 2. PUṬAM thematic sub-situation.

turaippāṭṭu Verse illustrating the minor themes in AKAM and PUṬAM.

turaivaṇ Vide KONKAN.

tunpattuppulampal A MEYPPĀṬU pertaining to PERUNṬINAI (abnormal love): the heroine making lamentations (in separation) in distress.

tunpavaṇi A figure of speech which describes an effort yielding a contrary result. Cf. INPAVAṆI.

tunpuṟai pāṅki collēnac collal (Also PĀṅKI URAITṬAL and PĀṅKI NIṆKUṟAI NIYĒ COL EṆAL) A sub-situation under the AKAM theme VARAITṬALVĒṬKAI: the confidante replying, as the heroine requests the former to convey her affliction to the hero.

tunṇiyolinturaittal A sub-situation under the AKAM theme PARATTAIYIRPIRIVU: the heroine's utterance as the protracted sulking ends.

tunivicitiram A verse genre: poem on the heroine enjoying the union and grieving at the separation thereon.

tūkkānantam Vide ĀNANTAKKURRAM.

tūkku Vide CEYVULURUPPU.

tūṅkal vaṇṇam One of the specific sound features of a verse (VAṆṇAM): rhythm effected by the dominant use of VAṆCIPPĀ verse feet or TŪṅKALŌCAI [sleeping (slow, measured) rhythm].

tūṅkalōcai Rhythm peculiar to VAṆCIPPĀ verse: sleeping (slow-measured) rhythm.

tūṅkicai Swinging rhythm: sleeping (slow, measured) rhythm.

tūṅkicai akaval iṭaivaṇṇam One of the specific sound features of a verse (VAṆṇAM): overall slow swinging rhythm (like the gaits of the aged cow-elephant, the chameleon and the heron) with light rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of medials.

tūṅkicai akaval kuṟilvaṇṇam One of the specific sound features of a verse (VAṆṇAM): overall slow swinging rhythm (like the gaits of the aged cow-elephant, the chameleon and the heron) with light rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of short vowels.

tūṅkicai akaval neṭilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm (like the gaits of the aged cow-elephant, the chameleon and the heron) with light rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of long vowels.

tūṅkicai akaval melivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm (like the gaits of the aged cow-elephant, the chameleon and the heron) with light rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of nasals.

tūṅkicai akaval valivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm (like the gaits of the aged cow-elephant, the chameleon and the heron) with light rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of plosives.

tūṅkicai olukal iṭivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm (like the gaits of the aged cow-elephant, the chameleon and the heron) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of medial consonants.

tūṅkicai olukal kuṟilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm (like the gaits of the aged cow-elephant, the chameleon and the heron) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of short vowels.

tūṅkicai olukal neṭilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm (like the gaits of the aged cow-elephant, the chameleon and the heron) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of long vowels.

tūṅkicai olukal melivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm (like the gaits of the aged cow-elephant, the chameleon and the heron) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of nasal consonants.

tūṅkicai olukal valivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm (like the gaits of the aged cow-elephant, the chameleon and the heron) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of plosive consonants.

tūṅkicaicceppal A rhythm of VENPĀ metre effected when NIRAI follows MĀ and NĒR follows VIḶAM.

tūṅkicaittuḷḷal A rhythm of KALIPPĀ metre (slow-measured jumping rhythm).

tūṅkicai mellicai iṭivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm (like the gaits of the aged cow-elephant, the chameleon and the heron) with a soft flow (like the gait of a swan, the soft low sound of a drum and the walking on sand) effected by the dominance of medial consonants.

tūṅkicai mellicai kuṟilvaṇṇam One of the specific sound features of a verse

(VAṆṆAM): overall slow swinging rhythm (like the gaits of the aged cow-elephant, the chameleon and the heron) with a soft flow (like the gait of ■ swan, the soft low sound of a drum and the walking on sand) effected by the dominance of short vowels.

tūṅkicai mellicai neṭilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm (like the gaits of the aged cow-elephant, the chameleon and the heron) with a soft flow (like the gait of ■ swan, the soft low sound of a drum and the walking on sand) effected by the dominance of long vowels.

tūṅkicai mellicai melivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm (like the gaits of the aged cow-elephant, the chameleon and the heron) with a soft flow (like the gait of a swan, the soft low sound of a drum and the walking on sand) effected by the dominance of nasal sounds.

tūṅkicai mellicai valivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm (like the gaits of the aged cow-elephant, the chameleon and the heron) with a soft flow (like the gait of ■ swan, the soft low sound of a drum and the walking on sand) effected by the dominance of plosive consonants.

tūṅkicaiyakaval A rhythm of AKAVAL metre.

tūṅkicai vaṇṇam A specific sound feature in ■ verse (VAṆṆAM): slow rhythm with light rippling sound, being of twenty sub-classes (See individual entries beginning TŪṆKICAI).

tūṅkicai vallicai itaivaṇṇam One of the specific sound features of ■ verse (VAṆṆAM): overall slow swinging rhythm, like the gaits of the aged cow-elephant, the chameleon and the heron) with a hard flow (like the twisting of iron wire or leather into ropes and stone rolling over another stone) effected by the dominance of medial consonants.

tūṅkicai vallicai kuṟilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm, like the gaits of the aged cow-elephant, the chameleon and the heron) with a hard flow (like the twisting of iron wire or leather into ropes and stone rolling over another stone) effected by the dominance of short vowels.

tūṅkicai vallicai neṭilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm, like the gaits of the aged cow-elephant, the chameleon and the heron) with ■ hard flow (like the twisting of iron wire or leather into ropes and stone rolling over another stone) effected by the dominance of long vowels.

tūṅkicai vallicai melivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm, like the gaits of the aged cow-elephant, the chameleon and the heron) with a hard flow (like the twisting of iron wire or leather into ropes and stone rolling over another stone) effected by the dominance of nasal sounds.

tūṅkicai vallicai valivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall slow swinging rhythm, like the gaits of the aged cow-elephant,

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஶ ஷ க் க் ங ச் ஞ ட் ண் த் த் த் ப் ம் ய ர் ல் வ் ழ ள் ற ள்
a ā i ī u ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v l l r ṇ

the chameleon and the heron) with a hard flow (like the twisting of iron wire or leather into ropes and stone rolling over another stone) effected by the dominance of plosive consonants.

tūcaṅkoḷal Composing ■ VENPĀ with the same initial and final letters as those of ■ stanza composed by another.

tūṅṭupporuḷ Motivation. A device by which to invest ■ work with convincingness and plausibility, it is ■ mixture of situation and personality that impels a character to behave the way he or she does.

tūtiṭaiyāṭal A sub-situation under the AKAPPUṬAM theme PERUNṬINAI: with the heroine suffering from love-sickness, her confidante's role as her messenger of love.

tūtiṭkuppīrivu talaimakaṇṭaṇṇāl uṇarṁta tōḷi talaimakaṭṭuṇarttal Vide TALAIMAKAṆĀL UṆARṂTA TŌḷI TALAIMAKAṭṭUṆARTTAL.

tūtiṭpīrivu (Also TŪTUVAYIṆPĪRIVU and PAKAI-TAṆIṆIṆAIPPĪRIVU) A phase in the love-relationship between the hero and the heroine: separation of the hero from the heroine when he goes on a mission for his king.

tūtu 1. A verse genre in KALIVENPĀ which purports to be a message sent through ■ companion, ■ bird, etc., to effect a reconciliation. 2. Vide KALAMPAKAM.

tūtukaṇṭu aḷuṅkal A sub-situation under the AKAM theme VARAIPOṬṬIPĪRITAL: the anguish of the heroine as the messenger is not from the hero

tūtumuṣivīṇmai A MEYPPĀṬU pertaining to the undistressed state (leading to marital

union): the heroine showing no aversion to sending messengers to the hero.

tūtuvayīṇpīrivu Vide TŪTUPĪRIVU.

tūtuvavaravuraittal A sub-situation under the AKAM theme VARAIPOṬṬIPĪRITAL: the confidante informing the heroine of the arrival of the messenger.

tūymaivātam Purism.

tūrakāriyavētu (Also TOTARPINMAIYAṆI) A figure of speech and ■ sub-class of ĒTUVAṆI: an apparently remote cause coming to bear on ■ action elsewhere. e.g. The hero's love sport with a prostitute elsewhere causing agony to the heroine.

temmāṅku A folk genre: a kind of ditty.

teyvakkāppu A convention in which gods are invoked to protect the hero of the poem.

teyvakkaiyurai A verse genre: the confidante praying to God and gifting the heroine to the hero as the two are set to elope.

teyvakati Vide CEYVUṬPORUTTAM.

teyvattirampēcal Vide ARUṬKUṆAMURAITTAL.

teyvattaimakiḷtal A sub-situation under the AKAM theme IYARKAIṆPUNARCCI: the hero being happy at the Providence blessing him with the heroine.

teyvappāṭal A folk genre: song on a deity.

teyvappāvai Vide KOLLIPĀVAI.

teyvappuṇarcci Vide IYARKAIṆPUNARCCI.

teyvamkāṭṭittēḷippat teḷintamai eytaḱkūṛal Vide TALAIVAṆ TEYVAMKĀṬṬIT TEḷIPPAT TEḷINTAMAI EYTAḱKŪṚAL.

teyvamporaikoḷac celkuvamenṇral A sub-situation under the AKAM theme ARATTOTU NĪRRAL: the heroine telling her confidante that they could go to God for praying to

Him to bear with the hero (for he had sworn in the presence of God that he would not part from her) submitting to God that the hero has not done any wrong to her.

teyvam vālttal An AKAM concept: as the confidante informs the foster-mother of the love between the hero and the heroine, the foster-mother unable to gather enough courage to convey it to the parents of the heroine, praying to God in this regard.

teyvamaññal A MEYPPĀṬU pertaining to the undistressed state (leading to marital love): the heroine fearing God.

teyvamañṇam A form of marriage in which the sacrificer gives away his daughter to an officiating priest before the sacrificial fire, as the latter's fee.

teyvika urimaik kōtpāṭu Divine Right theory.

teyvika nāṭakam Mystery play.

teritaru.tērravuvamai A figure of speech and a sub-class of UVAMAI in which a doubt is cleared by means of a comparison.

terintuṭampaṭutal A MEYPPĀṬU pertaining to the fifth phase of pre-marital love: the heroine (after the union) having known the consequences agreeing to reveal their union of love.

terivil pukaḷcciyani (Also MĀRUPAṬUPUKAḶ NILAIYANI) A figure of speech which consists in formally praising a person or thing implying thereby desparagement of another person or thing.

terivai Vide ELUVAKAIPPARUVAM.

tellēṇam A verse genre: song accompanied by a girl's play with clapping of hands.

telital Vide TUṆIVU.

teḷivakappaṭuttal A sub-situation under the AKAM theme IYARKAIPPUNARCCI: the hero coming to perceive the consent of the heroine to their natural union.

teḷivaiṭavilañkal Vide PERUNṬINAI.

teḷivu 1. Vide TUṆIVU. 2. Vide VAITARUPPANERL.

terruruvakam (Also VIRUTTAVURUVAKAM, VIRŪPAKAVURUVAKAM and VIRŌTAVURUVAKAM) A figure of speech and a sub-class of URUVAKAM: metaphor in which the qualities/characteristics of the standard of comparison are absent in the subject of comparison. Cf. AVIRUTTAVURUVAKAM.

terruvamai Vide ITARAVITARAVUVAMAI.

teṅkalai The VAIṆAVAM sect, opp. to VAṬAKALAI, holding prominently NĀLĀYIRA TIVVIYAP PIRAPANTAM as their scripture.

teṇmoḷi Tamil as the speech of the South.

tēci A kind of dance and music performed for the common people, opp. to MĀRKKAM.

tēmā A metrical foot of the formula *nēr - nēr*.

tēmāñkaṇi A metrical foot of the formula *nēr-nēr-nirai*.

tēmāñkāy A metrical foot of the formula *nēr - nēr*.

tēmāntaṇṇiḷal A metrical foot of the formula *nēr - nēr - nēr - nirai*.

tēmāntaṇṇū A metrical foot of the formula *nēr - nēr - nēr - nēr*.

tēmānaruniḷal A metrical foot of the formula *nēr-nēr-nirai - nirai*

tēmānarumpū A metrical foot of the formula *nēr-nēr-nirai-nēr*.

tērkavi Vide IRATAPANTAM.

tērcivari A dramatic action in which a person expresses in detail all his sufferings to his relatives.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஂ ஃ க் ங் ச் ஞ் ட் ண் த் த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ ṭ n p m y r l v ḷ ḷ ṛ ṇ

tēmaṇam A PUṚAM sub-situation: theme eulogizing ■ king's war-chariot.

tēnullai A PUṚAM sub-situation: theme of the return of ■ hero in his chariot after subduing his enemies, sung in joy by the heroine.

tērvavukaṇṭu makiṇtukūṇal A sub-situation under the AKAM theme PĀNKIYIR KŪṬṬAM: the courtesans rejoicing at the arrival of the hero's chariot as he comes about for water sport.

tērvavukūṇal 1. A sub-situation under the AKAM theme VARAIPOṬṬIRITAL: the confidante announcing the arrival of the hero's chariot to the heroine. 2. A sub-situation under the AKAM theme VĒNTAR KU UṚṬṬIPPIRIVU: as the heroine persists in her claim that it is the real rainy season, the confidante comforting her that the hero's chariot will arrive then. 3. A sub-situation under the AKAM theme PORUḷ VAYIRPIRIVU: the confidante informing the heroine of the arrival of the chariot of the hero who had gone on earning wealth.

tēvalinōkkik kaṭaloṭukūṇal A sub-situation under the AKAM theme ORUVALIT TAṆATTAL: the heroine entreating the sea not to erase the track of the chariot of the hero till he returns.

tēvenṇi A PUṚAM sub-situation: theme describing the various deeds of a warrior who rides his chariot and destroys his enemy's chariots.

tēral An AKAM sub-situation: the hero getting confirmed of the earthliness of the heroine after the initial stages of doubt as to whether she is a divine or a human being.

tēratuteḷital Vide PIRAMĀNA ĀPĀCAM.

tēratūpulampal A sub-situation under the AKAM theme VARAIPOṬṬIRITAL: the heroine's unconsolable grief over the separation of the hero.

tēvakati Vide CEYVUṬṬORUTTAM.

tēvatāḷi A primary melody-type.

tēvapāṇi Songs in praise of gods.

tēvāṇkavaraiyul A verse genre: poem on kidnapping a lovely woman and marrying her.

tēvāram A collection of CAIVAM hymns by three of the NĀYAṆMĀR-s, viz., Tiruñāṇṇa campantar, Appar and Cuntarar.

tērvavumai Vide TUṆIVUVAMAI.

tēṛutaloḷinta kāmattu mikutiṇam Vide PERUNṬINAI.

tainnīrāṭal Ceremonial ablution of young women in the lunar month of *tai*.

tokuttamoliyāṇ vakuttanarkōṭal Vide UTTI.

tokuttal 1. Vide CEYVUḷVIKĀRAM. 2. Vide NŪL.

tokuttukkūṇal / tokuttuccuṭṭal Vide UTTI.

tokai Vide EṬṬUTTOKAI.

tokainilai 1. A sub-situation under the PUṚAM theme UḷĪṆAITṬINAI: theme of a victorious king bringing his armies together to honour them. 2. A sub-situation under the PUṚAM theme TUMPAITṬINAI: theme of the contending kings destroying each other on the battlefield. 3. A sub-situation under the PUṚAM theme UḷĪṆAITṬINAI: theme of the simultaneous surrender of hostile kings at the feet of a victorious king.

tokainilaicceyyul Anthology of individual verses either by a single poet or by several poets collected on the basis of subject matter (AKAM or PUṚAM), situation, season, action, verse type and the number of verse lines.

tokainilaiyuruvakam Vide TOKAIYURUVAKAM.

tokaimoḷi Vide OTTANI.

tokaiyuruvakam (Also TOKAINILAIYURUVAKAM)

A figure of speech and ■ sub-class of URUVAKAM: the metaphor in which the metaphor marker between the subject of comparison and the standard of comparison is implied. e.g. *mukattamarai* (the face (as) the lotus). Cf. VIRIYURUVAKAM.

tokaiyuvamam / tokaiyuvamai A figure of speech and ■ sub-class of UVAMAI: simile in which the sign of comparison and the underlying similarity between the subject of comparison and the standard of comparison are understood. Cf. VIRIYUVAMAM.

tokaiviri Vide NŪL.

tokaiyiriyuruvakam A figure of speech and a sub-class of URUVAKAM: metaphors with metaphor markers and those without metaphor markers both occurring together in ■ verse.

tokaivenpā A verse genre: poem on a given subject in VENPĀ metre in fifty, seventy or ninety verses.

toṭṭākāñci A sub-situation under the PURAM theme KĀNCITTINAI: the goblin caressing the wound of ■ soldier. Cf. TOṬĀKKĀNCI.

toṭar Syntax. The ordering, grouping and placement of words within a sentence.

toṭarkatai Serial (in a periodical).

toṭarcol puṇarttal Vide UTTI.

toṭarnilaicceyyuṭkūrippaṇi Vide KĀVIYA-LINKAṆI.

toṭarnilaicceyyuḷ Verses following in succession and related to each other, comprising two kinds, viz., CORROTARNILAICCEYYUḷ (the repetition of the last syllable

or foot of the last line of one stanza in the first line of the succeeding stanza without sense continuity. e.g. KALAMPAKAM works) and PORUṬṬOTARNILAICCEYYUḷ (verses related to each other by content. e.g. *kamparāmaṇam*).

toṭarnilaicceyyuḷ kūriyaṇi A figure of speech in which the cause that is to be inferred is plainly stated in words.

toṭarnilaicceyyuḷ poruṭṭēraṇi A figure of speech in which through reference to or description of one phenomenon another related one is revealed

toṭarpiṇmaiyaṇi Vide ḌURAKĀRIYAVĒTU.

toṭarpyarvunavirci A figure of speech: ■ variety of hyperbole in which an imaginary connection is stated between objects.

toṭarmuḷutuvamaiyaṇi / toṭarmuṇuvamaiyaṇi A figure of speech and a sub-class of UVAMAI in which there are two parallel constructions stating two phenomena, being of two kinds, viz., *oppu* (positioning of two similar phenomena) and *muraṇ* (positioning of two dissimilar mutually opposing phenomena).

toṭarmoḷi 1. A word of more than two letters.
2. A phrase, clause or sentence made up of two words.

toṭarmoḷiyuvamai (Also VĀKKIYAPPORUḷ UVAMAI)
A figure of speech and ■ sub-class of UVAMAI: simile in which the subjects of comparison in ■ sentence combine to form the standard of comparison.

toṭākkāñci A sub-situation under the PURAM theme KĀNCITTINAI, the goblin moving away fearing to touch the wound of the warrior of great prowess. Cf. TOṬṬAKĀNCI.

toṭai A CEYYULURUPPU: Positional agreement of sound features, consonance of lines (rhyme). It is of thirteen types: MŌṆAI, ETUKAI, MURAN, IYAIPI, AḷAPETAI, Aṭṭi, IṇAI, POḷIPPU, ORŪU, KŪḷAI, MĒṚKATUVĀY, KĪKKATUVĀY, and MURRU.

toṭaikkurram A defect regarding positional agreement of sound features.

toṭaimuraṇ Antithesis in the first foot of ■ verse.

toṭaiyānantam Vide ĀNANTAKKURRAM.

toyyil Figures drawn upon the breasts and shoulders of women with sandal solution as an adornment.

tolkatai (Also TOṆNŪL and TOṆMAM) Myth.

tolpaṭimam Archetype. Generally, the original model from which something is developed or made; in literary criticism, those images, figures, character types, settings and story patterns that are universally shared by people across cultures. According to Carl Jung, archetypes are embedded deep in humanity's collective unconscious, and involve racial memories of situations, events and relations that have been part of human experience from the beginning. They manifest not only in the subconscious material of dreams but also in the consciously constructed material of myths and literature.

tolpaṭimaviyal tiṇaṇāyvu Archetypal criticism, mythic criticism, totemic criticism. A critical method that looks for and analyses certain recurrent images, character types, and story lines under the assumption that their persistence in literature indicates their presence in the memories of the 'collective unconscious'. It tries to demonstrate that great works

of art embody some basic cultural pattern of great meaning and appeal to humanity, a meaning which extends beyond ■ single work to a whole body of books.

tollurupperalaṇi A figure of speech in which an object, though possessing tentatively the attribute of another object, is stated to attain its native characteristic, or ■■ object is stated to have its native characteristic intact in spite of the changes it is subjected to.

toḷil aticayam Vide ATICAYAVAṆI.

toḷil iṭainilaittivakam Vide IṬAINILAITTOḷIL ṬIVAKAM.

toḷil uvamam / **toḷil uvamai** A figure of speech and ■ sub-class of UVAMAI: simile where the base of comparison is action.

toḷil kaṭainilaittivakam Vide KAṬAINILAIT TOḷILIVAKAM.

toḷil kurai vicētam Vide VICĒṬAVAṆI.

toḷil pāṭal A folk genre: labour song.

toḷil mutainilaittivakam Vide ṬIVAKAVAṆI.

toḷil vēṛrumai (Also MUYARCI VĒṚRUMAI) A figure of speech and a sub-class of VĒṚRUMAIYAṆI in which differences manifest in functional modes of occupation.

toḷil ākupeyar A figure of speech: metonymy in which action is put for the agent.

toḷu An AKAM concept: arena where the herdsmen youth subdue and capture the bulls.

toḷutirantu kūṛal A sub-situation under the AKAM theme VARAIVUMUṬUKKAM: the confidante beseeching the hero to avoid trysts by both day and night.

toḷḷāyiram A verse genre: poem of 900 stanzas.

tōrruk kōtpāṭu Infection theory.

tōṇi 1. (Skt. *Dhvani*) Suggested or implied meaning. 2. Tone. The attitude of the author towards the reader or the subject matter of a literary work. An author's tone may be serious, playful, mocking, angry, etc.

tōṇmam Vide TOLKATAI.

tōṇmai One of the eight aspects of elegance (VAṆAPPU) in poetic composition: antique literary source, antiquity, oldness, a CEYULURUPPU.

tōṇṇūl Vide TOLKATAI.

tōṭayam/tōṭaiyam Song at the beginning of a drama invoking divine help.

tōṇōkkam A verse genre: song sung by girls as they play waving their arms. It ends with the refrain *tōṇōkkam ātāmō*.

tōttirappā / tōttirappāṭṭu / tōttiram A verse genre: songs of praise; psalms.

tōrai itaceyyuḷ (Also YAVATTIMAM) A subclass of AḻAḻICCANTAM marked by the balance of feet between the first and the fourth lines with one letter less, the second and the third having the balance of feet but with one letter more.

tōl One of the eight aspects of elegance (VAṆAPPU) in literary composition: poem narrating an ancient story and inculcating the URUTIPPORUḷ in felicitous diction, a CEYULURUPPU.

tōluḷiṇai A sub-situation under the PURAM theme UḻIṇAITTINAI: theme in praise of a shield.

tōḷi (Also IKUḻAI and PĀṆKI) An AKAM concept heroine's confidante.

tōḷi aḷuṅkalkaṇṭu tāy pulampal Vide ATU KĒṬṬA PĀṆKI AḻAṆKAKKAṆṬU NARRĀY PULAMPAL.

tōḷi ārruvittal 1. Vide IḻAVĒṆIRPARUVAM KAṆṬU VARUNTIYA TALAIMAKAḻAIT TŌḻI ĀRRUVITTAL.

2. A sub-situation under the AKAM theme KĀVARPIRVU: the confidante comforting the heroine as the hero leaves on his mission of defending the country. 3. A sub-situation under the AKAM theme TUṆAIYAIYIRPIRVU: the confidante comforting the heroine who is distressed at the advent of the late dewy season with the hero having gone on his mission of helping the king, his friend.

tōḷi iyarpaḷittal A sub-situation under the AKAM theme PARATTAIYIRPIRVU: the confidante belittling the hero as he has gone seeking courtesans.

tōḷi kaḷiṟutaru puṇarcciyāl aṟattoṇiṟṟal Vide KAḷIṚUTARU PUṆARCCİYĀḻ AṚATTŌṬU NIṚRAL

tōḷi talaiviyaip paḷittal A sub-situation under the AKAM theme VARAITAL: the confidante making fun of the heroine.

tōḷi talaiviyai muṇital Vide TALAIVİYAI MUṆITAL.

tōḷi pūttarupuṇarcciyāl aṟattoṇiṟṟal (Also PŪTTARUPUṆARCCİYĀḻ AṚATTŌṬU NIṚRAL) A sub-situation under the AKAM theme AṚATTŌṬUNIṚRAL: the confidante revealing to the foster-mother the love of the hero and the heroine as happening on his getting flowers for her from a tree out of her reach.

tōḷimaṟuttal 1. A sub-situation under the AKAM theme ŌTARPIRVU: the confidante rejecting the proposal of the hero to part from the heroine for pursuing learning. 2. A sub-situation under the AKAM theme KĀVARPIRVU: the confidante refusing to accept the resolve of the hero to part from the heroine for defending the country. 3. A sub-situation under the AKAM theme

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ ட்ண த்ந ப்ம் ய்ர் ல்வு ழ்ஞ்ந்
a ā i ī u ū ē ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṛ

TUṆAI VAYIRPIRIVU: the confidante refusing to accept the resolve of the hero to leave the heroine for helping the king, his friend facing hostilities from the enemy.
4. A sub-situation under the AKAM theme PORUL VAYIRPIRIVU: the confidante refusing to accept the resolve of the hero to part from the heroine in pursuit of wealth.

tōliyiṛkūṭṭam/tōliyiṛpuṇarvu (Also PĀNKIYIRKŪṬṬAM) An AKAM concept: a thematic situation of the pre-marital (KAḶAVU) stage: the hero's union with the heroine brought about through the aid of the latter's confidante.

tōli vantū kūṭal Vide TALAIVIYAI EYTIP PĀNKI KAIYURAI KĀṬṬAL

tōli vāyilvēṇṭal A sub-situation under the AKAM theme PARATAIYIRPIRIVU: the confidante entreating the heroine to let the hero in.

tōṛrakkavi Verse sung announcing the appearance of a person on the stage.

tōṛrattaru A kind of song sung by an actor while appearing on the stage.

tōṛrattāl āraytal/tōṛram (Also PĀNKI IYAMURRŌRTAL) A phase of MUNNUṬA-VUṆARTAL sub-situation under PĀNKIMATI-YUṬAṆPĀṬU: the confidante examining the possible grounds of change in the heroine's person as ■ means to understanding the truth of the union between the hero and the heroine.

tōṛraṇarccimurāi Genetic method.

tōṛrōṛ tēyvu A sub-situation under the PURAM theme VAṆCITTINAI: the humiliation of the vanquished.

tōṇṇal Chief of a jungle tract.

nakarkāṭṭal Vide TALAIVAN TAṆPATI AṬAINTAMAI CĀRRAL.

nakarviruttam A verse genre: poem on the town of the hero in ten stanzas of ĀCIṆIYA-VIRUTTAM metre.

nakaraccirappu A structural constituent of an epic describing the excellence of the city.

nakaranīmaikūṛal A sub-situation under the AKAM theme UṬAṆPŌKKU: the beholders informing the hero and the heroine on elopement of the nearness of their town.

nakaramāntar Vide EṆPĒRĀYAM.

nakunayamurai A MEYPPĀṬU pertaining to the first phase of pre-marital love: the heroine coyly hiding from her lover the inward delight she feels at the prospect of a clandestine union.

nakai 1. An AKAM literary technique and a variety of UḷḷURAI: amusingly suggesting an idea disguising it in wit, humour or satire. e.g. The hero finds in the smile on the face of the heroine ■ subtle suggestion of her consent (*tirukkura*/1098). 2. One of the eight principal MEYPPĀṬU: laughter.

nakaikanṭu makiṭal A sub-situation under the AKAM theme CĒṬPAṬAI: the hero being delighted as the confidante laughs at his thinking of meeting the heroine without her help.

nakaiccuvaī nāṭakam Humour play.

nakaiccuvaiaṇi Vide IRATAVAṆI.

nakaitturaittal A sub-situation under the AKAM theme PARATAIYIRPIRIVU: the heroine deriding the concubine who too faces the danger of the hero being drawn by other courtesans towards them.

nakai naṇiyurāa annilaiyaṇital A sub-situation under the AKAM theme IYARKAIPPUNARCCI: the state of the heroine,

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ ட்ண த்ந ப்ம் ய்ர ல்வு ழ்ஞ்ந்
 a ā ī ū ē ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

நட்பு	-	நேசம்
தார்	-	கண்ணி
அரும்பு	-	பூமுலை
திவி	-	பகல்
பொன்னி	-	காவேரி
கிளி	-	கிள்ளை

The verse formed of the mid-letters of the senses is

முத்தமிழ்க்க லாவித்வ ரத்தின முன்புயர்
வித்தகன் சண்முக வேள்

naṭai Style. It is the way in which a literary work is written - diction, syntax, imagery, rhetorical devices, patterns of rhythm, etc. Traditional theories of rhetoric divide style into three main categories: the high (grand), the middle (mean) and the low (base or plain). Northrop Frye makes a basic differentiation between the demotic style (the expressions and rhythms of ordinary speech) and hieratic style (formal devices and elaborations of literary language).

In analysing style, two types of sentence structure are often distinguished: periodic (one in which the completion of the sense remains suspended until the very end of the sentence) and loose (having a number of independent clauses joined by coordinating conjunctions).

Another distinction of style is also made between parataxis (sequences of sentences put one after another with a loose logical relation to one another) and hypotaxis (sentences containing subordinate clauses and phrases).

naṭaiyiyal Stylistics, a critical method that analyses literary works on the basis of style which includes diction, syntax, phonology, vocabulary, figurative language,

etc. There are two types of stylistics: (1) formal stylistics - how ■ writer writes (the devices he uses to express his thoughts) as opposed to what the writer writes (the content); (2) the second type encompasses the various ways in which language is used in literature-rhetoric, the rules that generate the given effect and significance of language in the text in question. Also see NAṬAI.

nanpakal Vide MUTARFORUḷ.

nativicēṭam A verse genre: poem in which the river of the hero's country is spoken of as one of overriding excellence, and the place of tryst of the lovers is compared to the flower brought down by the waters of that river.

nayattal A sub-situation under the AKAPPURAM theme KAIKKIḷAI: the heroine expressing her love for him as she sees the hero.

nayappu A sub-situation under the AKAM theme IYARKAIPPUNARCCI: the hero, having become clear in his mind that the heroine is a human, inducing himself to fall in for her.

nayappurirāṅkal A sub-situation under the AKAPPURAM theme KAIKKIḷAI: the hero praising the rarity of union with the heroine.

nayam The four principles of life according to Buddhism, viz., *oṟṟumainayam* (the cause and the effect being considered as akin to each other), *vēṟṟumainayam* (the cause and the effect being taken as distinct), *purivṇmainayam* (being unable to perceive the link between the cause and the effect) and *iyalpunayam* (the link between the cause and the effect being perceived easily).

nayanappattu A literary genre: poem in ten stanzas of ĀCIRIVIRUTTAM or KALITTURAI metre in praise of a person's eye.

narakakati Vide CEYVUPORUTTAM.

narakulaku Dystopia, the opposite of utopia (KURIKKOL ULAKU). An unwelcome society which the writer sets at a point in future. Such works generally alert readers to the potential pitfalls and dangers of society's present course or of a course society might take one day.

nallicainilai Vide TANNAIVĒṬṬAL.

nallicaivañci A sub-situation under the PURAM theme VAŅCITTINAI 1. theme celebrating the victory of a warrior who has devastated his enemy's dominions. 2. Theme of commiseration over the ruin of an enemy's country.

nalattirañyvu (Also PĀRĀṬṬUMURAIT TIRANĀYVU) Appreciative criticism.

nalampārāṭṭal/nalam puñaituraittal A sub-situation under the AKAM theme IYARKAIPPUNARCCI: the hero praising the beauty of the heroine.

nalital A MEYPPĀṬU other than the principal eight: affliction, distress.

nalinta uruvakam Dead metaphor. Sometimes called *tēynta uruvakam*, it is a metaphor that has become so familiar that it is no longer recognized as a metaphor, that is, the vehicle of the metaphor is no longer recognized as such and the phrase is taken in an almost literal sense.

nalipuvaṇṇam One of the specific sound features of a verse (VAṆṆAM) rhythm effected by the frequent use of ĀYTAM (the letter க).

nalunkuppāṭṭu A folk literary genre: song sung during the marriage ceremonies

when the bride and bridegroom smear each other with sandal paste and play a rolling ball.

navakam A verse genre: poem of nine stanzas.

navakārikaimālai A verse genre: poem of nine stanzas of KAṬṬALAIKKALITTURAI metre.

navapaṅki Vide PAṅKI.

navamaṇimālai (Also NAVARATTINAMĀLAI) A verse genre: poem of nine verses of different metres in ANTĀTI verse linkage.

navaracam 1. Vide IRACAM. 2. A verse genre: poem of the same metre in nine stanzas each marked by one of the nine poetic sentiments.

navaracamañcari A verse genre: poem of eighty-one stanzas, with one each of the nine poetic sentiments (NAVARACAM) being treated in every nine of them.

navarattinamālai Vide NAVAMAṆIMĀLAI.

navinrōrkkiṇimai Vide NŪLĀLUKU.

naviṇa iruttaliyal Neo-existentialism.

naviṇa cittirakkōṭpāṭu Cubism. A 20th century style in art that uses predominantly angular shapes and that stresses abstract form, esp. by displaying several aspects of the same object simultaneously.

naviṇat tiranāyvu (Also PUTUTTIRANĀYVU) New criticism. A type of formalist literary criticism concerning itself with the intrinsic structure of the text as being organically connected with its meaning. It focuses on repetition of images and symbols and sound effects and on the thematic operators like irony, paradox, ambiguity, etc.

navinattuvappanuval Vide MARAPU NILAIP-PANUVAL.

navāṇattuvam Modernism. A comprehensive term that refers to the breaking away from established rules, traditions and conventions, fresh ways of looking at man's position and function in the universe, and many experiments in form and style, some aspects of which are Dadaism, Existentialism, Free verse, Expressionism, Imagism, Stream of Consciousness, Theatre of the Absurd, etc. Cf. PINNAVĀṆATTUVAM.

navāṇa varalāṇṇiyam The new historicism. A type of literary criticism that developed largely in reaction to the text-only approach pursued by the New Critics. While acknowledging the importance of the literary text, new historicists also analyse the text with an eye to history. They assume that works of literature both influence and are influenced by historical reality, and that literature both refers and is referred to by things outside itself. New historicism is informed by poststructuralism (MĪ AMAIPIYALVĀTAM), reader-response criticism (VĀCAKAR AṬṬIPATAIT TĪṆĀYVU), as well as by the thinking of feminist (PENŪYAM), cultural and Marxist critics. Cf. VARALĀṆṆIYAM.

narrāy Vide TĀY.

narrāy ayalārtammoṭu pulampal A sub-situation under the AKAM theme KARPOṬU PUṆARNTAKAVVAI: the mother sobbing her heart out to the people around over the elopement of the heroine, her daughter.

narrāy arattoṭuniṇṇal **tamarpiṇṇēralait talaivi kaṇṭu talaivarṇkuraittal** Vide TAMARPINṇĒRALAIT TALAIVI TALAIVARṇKURAITTAL.

narrāy iraṅkal (Also NARRĀY VARUNTAL) A sub-situation under the AKAM theme UṬAṆPÖKKU:

the sorrowing of the mother on learning the elopement of her daughter (heroine).

narrāy uḷlamakiḷcci uḷḷal Vide KĀTALI NARRĀY UḷLAMAKIḶCCI UḶḶAL.

narrāyṅku antaṇar moḷital Vide ĪNRĀṬKUC CĀNRÖR MOḶITAL.

narrayṅkuc cēvili arattoṭuniṇṇal Vide CEVILI NARRĀYṅKU MUṆṆILAIMOḶIVĀL ARATTOṬUNIRRAL.

narrāyṅkuraittal Vide CEVILI NARRĀYṅKU ARATTOṬUNIRRAL.

narrāy kēṭṭu avanḷamkoḷa vēḷaṇai viṇātal (Also NARRĀY TALAIMAKAṆ UḷĀṆKÖḶ VĒḶAṆAI VIṆĀTAL) A sub-situation under the AKAM theme MIṬCI: the mother on hearing of the return of the eloped daughter (the heroine) with the hero, consulting the priest who worships Murukaṇ.

narrāy curamtaṇivittal Vide CUṬARÖṬU IRATTAL.

narrāy tamarukku arattoṭuniṇṇal A sub-situation under the AKAM theme ARATTOṬU NIRRAL: the mother revealing to the members of the family the love between the hero and the heroine.

narrāy tamarukku arivittal A sub-situation under the AKAM theme UṬAṆPÖKKU ITAIYIṬU: the mother informing her husband and sons of her daughter's (heroine) elopement with the hero.

narrāy talaimakaḷ accattaṇmaikku accamurru iraṅkal Vide ACCAITTAṆMAIKKU ACCAMURRU IRAṆKAL.

narrāy talaimakaḷ payiliṭamtammoṭu pulampal A sub-situation under the AKAM theme KARPOṬUPUṆARNTAKAVVAI: the mother crying over the heroine's elopement with the hero, recalling the places where the heroine moved about and played.

narrāy talaimakaḷai niṇaittup pulampal A sub-situation under the AKAM theme

KARPOṬUPUṆARNTAKAVVAI: the mother lamenting, reflecting on the hardship the heroine might experience on the way, and her absence from home.

narrāy talaimakaṇ uḷāṅkōḷ vēḷanai viṇātal Vide NARRĀY KETṬU AVAṆUḷAMKOḷA VĒḷANAI VIṆĀTAL.

narrāy taṇmakal meṇmaittanmaikkiraṅkal A sub-situation under the AKAM theme KARPOṬUPUṆARNTAKAVVAI: the mother sorrowing over her tender daughter's suffering in the arid tract.

narrāy pāṅkiyartammoṭu pulampal A sub-situation under the AKAM theme KARPOṬU PUṆARNTAKAVVAI: the mother crying to the companions of the heroine over her elopement.

narrāy pāṅkiyoṭu pulampal (Also PĀṅKIYOṬU NARRĀY PULAMPAL) A sub-situation under the AKAM theme KARPOṬUPUṆARNTAKAVVAI: the heroine having eloped with the hero, the mother wailing to the confidante.

narrāy maṇamecyvēṭkaiyil ceviliyai-viṇātal/narrāy maṇaṇayar vēṭkaiyil ceviliyai viṇātal (Also PAṆMOḶINARRĀY MAṆAṆAYAR VĒṬKAIYIL CEVILIYAI VIṆĀTAL) A sub-situation under the AKAM theme TAṆMAṆAIVARAITAL: the mother asking the foster-mother as regards her (mother's) desire to get her daughter married in her place.

narrāy varuntal Vide NARRĀY IRAṅKAL.

narrāṇam A metrical device by which the first three letters of the name of the hero of a poem are made its opening letters, considered auspicious.

naṇmaṇai vāḷkkaittaṇmai uṇarttal Vide TAṆMAṆAI VĀḷKKAITTAṆMAI URAITTAḶ.

naṇmoḷi puṇarttal Vide NŪḶALAKU.

naṇṇayam uraittal A sub-situation under the AKAM theme IYARKAIPPUNARCCI: the hero praising the features of the heroine.

naṇṇutal pāṅki ariyālpōṇru viṇātal (Also PĀṅKI ARIYĀLPŌṆRU VIṆĀTAL) A sub-situation under the AKAM theme PĀṅKIYṬ KŪṬṬAM: the confidante of the heroine asking the hero of the identity of the woman he loves as if unaware of it.

naṇaviliniḷai (Also NIṆAIVAḶI NIḶAI) Unconsciousness.

naṇavilimaṇam Id. One of the three components of the human psyche, according to Freud: the passionate, irrational, unknown and unconscious part of the psyche. Cf. TAṆṆILAI ĀḶUMAI AND VIṆAICEYAL MAṆAM.

naṇavunilai Consciousness.

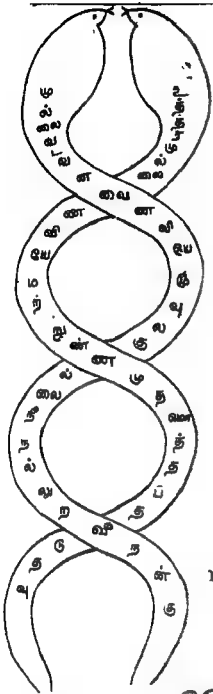
naṇavōtai Stream of consciousness. A phrase used to characterize the unbroken flow of thought and awareness in the waking mind, it has now been adopted to describe a narrative method in modern fiction. It is a mode of narration that undertakes to capture the full spectrum and flow of a character's mental process, in which sense perceptions mingle with conscious and half-conscious thoughts, memories, feelings, and random associations. Cf. AKAMAṆAKKŪṚU.

nākatoṇi A melody-type of the MARUTAM class.

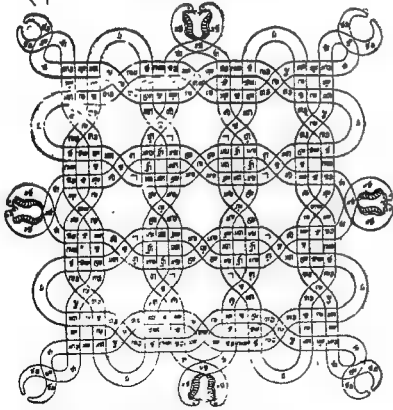
nākapantam (Also URAKAPANTAM) A variety of CITTIRAKKAVI whose letters can be arranged to fit in a diagram in the form of two intertwining snakes (IRATṬAI NĀKAPANTAM), as in the figures under.

வைய முழுதீன்றாள் வைணவிச் செல்வியவள்
துய்யனென் நெஞ்சின் துணை
வண்டார் குழலாள் வையிணவித் தேவியவள்
கொண்டாளென் நெஞ்சிற் குடி

அ ஆ இ ர உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த் ந ப ம் ய ர் ல் வ் ழ் ள் ற் ன்
a ā ī ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ



akes (Aṭṭanākapaṇṭam)



தாதா டிகே சண்முகம் வாழி
நாவில் வாணிமா நாடக மாவிசை
தரமா வகமேவ வேதயை கேணமை
வண்கவி மேவநீ மாண்போ டுனிதே.

nākam A melody-type of the KURINCI class.

nākarākam A primary melody-type.

nāṭkavi Daily salutation to the king by the court poet, in verse.

nāṭkōl Sending the royal equipage forward on an auspicious day preparatory to a king's journey.

nāṭṭar ilakkiyam Folk-literature. It includes love songs, work songs, religious songs, drinking songs, women's and children's game-songs, lullabies, and many other types, in addition to the most important form, the narrative song or the traditional ballad.

nāṭṭar kalai Folk art.

nāṭṭar vaṭakkārriyal (Also NĀṬṬUPPURAVIYAL) Folkloristics.

nāṭṭar vaṭakkāru (Also NĀṬṬUPPURAKKALAI) Folklore. It is a collective name applied to traditional verbal materials and social rituals handed down by word of mouth rather than in written form. It includes, among other things, legends, superstitions, songs, tales, proverbs, riddles, spells, nursery rhymes, pseudo-scientific lore, customary activities at births, marriages and deaths, traditional dances and forms of drama which are performed at communal gatherings, etc.

nāṭṭuccirappu A structural constituent of an epic: describing the excellence of the country.

nāṭṭupurak katai Folk tale. A short narrative in prose, of unknown authorship, which has been transmitted orally. It also includes stories of known authorship, transmitted orally by the people. Myths, fables, tales of historical as well as cultural heroes, legends, ancient epics

அ ஆ இ ஐ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ கங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன
a ā i ī u ū e ē ai o ō au k k ñ c ñ t ṭ n p m y r l v ḷ ḷ r ṇ

like the *irāmāyaṇam* and the *makāpārataṁ* provide the thematic sources of folk tales.

nāṭṭuppurakkalai Vide NĀṬṬĀR VAḶAKKĀRU.

nāṭṭuppurap pāṭal (Also NĀṬṬĪP PĀṬAL) A folk genre: vagabond song.

nāṭṭuppuraviyal Vide NĀṬṬĀR VAḶAKKĀRIYAL.

nāṭṭuviruttam A verse genre: poem describing the excellence of ■ country in ten ĀCIRIVIRUTTAM verses.

nāṭṭai A specific melody-type, a musical mode.

nāṭṭaikkuṛiñci A musical mode.

nāṭṭoruttam Vide CEYUṬPORUTTAM.

nāṭaka iyal Dramaturgy.

nāṭakak kavi/nāṭakak kappiyam Dramatic composition.

nāṭakak kuṛippumuraṇ Dramatic irony, it involves a situation in a play or a narrative in which the audience shares with the author knowledge of which a character is ignorant: the character acts in a way grossly inappropriate to the actual circumstances, or expects the opposite of what fate holds in store, or says something that anticipated the actual outcome, but not at all in the way that he means it. See also MURAṆ.

nāṭakaccanti Juncture or division of a drama, reckoned to be five in number, viz., MUKAM (opening of drama), PIRATIMUKAM (main action leading on to the catastrophe, epitasis), KARUPPAM (that which is suggestive), VIḶAIVU (denouement) and TUYTTAL (satisfactory end of the plot).

nāṭakattamiḷ Vide MUTTAMIḶ.

nāṭakattan molī Dramatic soliloquy. A monologue delivered by a character

while alone on stage that reveals inner thoughts, emotions, or some other information that the audience needs to know.

nāṭakattani molī Dramatic monologue. A lyric poem having the following characteristics: (i) a single person, who is not the poet himself, utters the entire poem in ■ specific situation at ■ critical moment, (ii) this person addresses and interacts with one or more other people; but we know of the auditors' presence and what they say and do only from clues in the discourse of the single character, (iii) the monologue is so organized that its focus is on the temperament and character that the dramatic speaker unintentionally reveals in the course of what he says.

nāṭakam Vide AṬUPATTUNĀṆKU KALAĪKAḶ.

nāṭakavalakku 1. Dramatic usage. 2. Idealistic representation in literature. Cf. ULAKIYAL VAḶAKKU and PULANEṬIVAḶAKKU.

nāṭakavirutti The style of dramatic art, of four kinds, viz., CĀTTUVAṬI (having semi-divine being as hero and treating of virtue), ĀRAPAṬI (having for its subject matter the acquisition of wealth, and centring round the achievements of great warriors as heroes), KAICAKI (A libertine being the hero) and PĀRAṬI (dance being the theme and an actor being the hero).

nāṭattunital Vide CEVILĪ ĀRRĀṬTĀYAITTĒRAL.

nāṭaṇ Chief of the KURĪNČI tract.

nāṭuvāḷttu A sub-situation under the PURAM theme PĀṬĀṆṬINAI: praising the wealth and abundance in the land of the hero.

nāṭōṭip pāṭal Vide NĀṬṬUPPURAP PĀṬAL.

nāṇ/nāṇam Vide MAKATṬUKKUṆAM.

- nāṇmullai** A PURAM sub-situation: theme describing how the heroine protected her honour, living in the very house where her lord left her for joining ■ battle.
- nāṇviṭavaruntal** A sub-situation under the AKAM theme PĀṆKARKŪṬṬAM: the heroine feeling sad as she is unable to give up her native modesty.
- nāṇanāṭtam** A phase in the love-relationship between the hero and the heroine: the confidante, making indelicate enquiries and suggestions and seeing the heroine blush, inferring the truth of her union with the hero.
- nāṇal** A MEYPPĀṬU other than the principal eight: shyness, modesty.
- nāṇik kaṇputaittal** A sub-situation under the AKAM theme PĀṆKARKŪṬṬAM: the heroine blushing at the excessive praise of the hero, closing her eyes with hands and hiding herself behind ■ creeper.
- nāṇilantu varuntal** Vide TALAIVI NĀṆALIVI-RAṆKAL.
- nāṇutturavuraittal** An AKAM concept: abandonment of reserve by the heroine.
- nāṇutalkaṇṭu mikutturaittal** A sub-situation under the AKAM theme PARATTALVIRIVU: the confidante praising highly the bashful reserve of the heroine by which she keeps off talking about the hero going to prostitutes.
- nāṇuraittu maṇuttal** A sub-situation under the AKAM theme CĒṬPAṬAL: the confidante refusing to accept the love-token of the hero (a wreath of flowers) on the ground that the modesty of the heroine does not permit her to wear it.
- nāṇuvaraiyirattal** Vide AVATTAL.
- nānti** 1. An invocatory verse as in a drama.
2. Prologue.
- nāppiraḷccippāṭal/nāppuraṭṭuppāṭal** Tongue-twister.
- nāmakkovai** A verse genre: poem in which the various names of ■ person or persons, or a place are celebrated in ■ given order.
- nāmakīrttaṇam/nāmacaṇkīrttaṇam** Singing God's names.
- nāmamālai** A verse genre: poem celebrating a deity or hero by recital of his names in VAṆCIPPĀ verse. Cf. PUKAḷCCIMĀLAI.
- nā mā** An Islamic Tamil verse genre: hagiography.
- nāmāvaḷi** A verse genre: poem of prayerful supplication in which the various names of God are celebrated.
- nāytuṇcāmāi** A sub-situation under the AKAM theme IRUVUKKURĪ ITAIYĪṬU: the dogs not having gone to sleep as reason for the heroine not meeting the hero at the trysting place by night.
- nāyakan nāyaki pāvam** Bridal mysticism. A type of devotion wherein God is considered the hero and the devotee the heroine.
- nāyaṇmār** Canonized Caiva saints whose lives are treated imaginatively in *periyapurāṇam*.
- nārikēlapākam** A style of poetic composition in which the beauty of a poem can be appreciated only after hard and laborious study.
- nālvakai pauttam** The four schools of the Buddhism that lie totally outside CAIVAM (PURAPPURACCAMAYAM). They are 1. *mattiyam* (non-existence of any reality behind phenomenon), 2. *yōkācāram* (intelligence or *viññāṇa* alone externally exists), 3. *vaipāṭikam* (external reality being accessible through perception) and

4. **cauttirāntikam** (the Buddhist sūtras being the authority.
- nālacaiccīr** (Also NĀRCĪR and POTUCCĪR) Tetrasyllabic foot or feet.
- nālāyira tīvviyap pirapaniam** A collection of 4000 VAINAVAM hymns by ĀLVĀR-s, composed in IYARPĀ and ICAIPPĀ.
- nālāraicakkaram** Vide CAKKARAM.
- nālupātacaivam** A Caiva doctrine that the initiate should pass successively through CARIYAI (worshipping Civaṇ in a temple), KIRIYAI (worshipping Civaṇ with rites and ceremonies prescribed in the ĀKAMAM), YŌKAM (mental worship of Civaṇ in his subtler forms) and NĀNAM (the path of wisdom) stages and thence obtain MŌKṢAM, one of sixteen CAIVAM.
- nāval** (Also PUTINAM) Novel. A lengthy fictional prose narrative containing ■ plot, characters, action and incident. As for the subject matter, it is the hold-all bag of literature. Accordingly, we have such a wide range of sub-species and categories of novel as historical novel, epistolary novel, thesis or sociological novel, psychological, proletarian, regional novel, domestic novel, picaresque novel, bildungsroman, sentimental novel and even antinovel. With the advent of modernism and postmodernism, there is not only an explosion of novel writing but an amazing variety of aesthetic devices, modes and techniques being employed by the novelists.
- nālīkaikkāṇakkan** The poet who announces to the king the time of the day in verse.
- nālīkaikkavi** / **nālīkaivenpā** Vide KAṬIKAI VENPĀ.
- nāl** A formula of the last metrical foot of the NĒRACAI, in VENPĀ vetse. Cf. MALAR.
- nālmaṅkalam** A sub-situation under the PURAM theme PĀṬĀNTINAI theme celebrating the birth anniversary of a just and benign ruler.
- nālēṇṇi varuntal** A sub-situation under the AKAM theme PORUḶVAYIRPIRVU: the heroine in a state of despondency counting the days since the hero parted.
- nārkkavi** Vide PULAVAR.
- nārcīr** Vide NĀLACAICCĪR.
- nārcīraṭi** Vide AḶAVAṬI.
- nārpaṇ** The four kinds of melody-types in reference to the four tracts, viz., KURINČIPPAN, PĀLAIPPAN, MARUTAPPAN and CEVVALIPPAN.
- nārpatu** A verse genre: poem comprising forty stanzas on a place, season or subject matter.
- nārpā mūviṇamālai** A verse genre: poem composed in the four principal metres (PĀ) and their auxiliary (PĀVINAM) forms.
- nāṛṇam** A sub-situation under the AKAM theme PĀNKIMATIYUṬANPĀṬU: the confidante becoming aware of the different odour coming from the heroine.
- nāṅkāraicakkaram** Vide CAKKARAM.
- nāṅmaṇimālai** A verse genre: poem of forty stanzas in ANTĀTITTŌṬAI composed in VENPĀ, KALITTUṬAI, AKAVAI and VIRUTTAM metres alternately in this order.
- nāṇmarai** The four Vedas, viz., *rig*, *yazur*, *atarvaṇa* and *sāma*.
- nāṇārpatu** A verse genre: poem comprising forty stanzas, each stanza composed on the given four themes or ideas in the VENPĀ metre.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய்ர ல்வு ழ்ள்ந் ள்
 ■ ■ i ī u ū e ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

nāṇilam Earth ■ consisting of the four kinds of tracts, viz., KURINČI, MULLAI, NEYTAL and MARUTAM.

nāṇilaic catakam A verse genre: poem in 100 stanzas on the four-fold means (CĀṬAṆAM) of attaining salvation, viz., CARIYAI (worshipping Civaṇ in ■ temple), KIRIYAI (worshipping Civaṇ with rites and ceremonies prescribed in the āgamas), YŌKAM (mental worship of Civaṇ in His subtler forms) and NĀṆAM (the path of wisdom). Cf. NĀLUPĀTACAIVAM.

nikaṇṭavātam A philosophical doctrine of the Jaina sect.

nikaṇṭu Work in verse comprising a collection of synonyms and polysemous words.

nikamaṇam Vide AṆUMĀNAVURUPPU.

nikaḷkalai Performing art.

nikaḷccippāṭal Occasional verse, verse written to celebrate or commemorate a particular occasion or event.

nikaḷccivātat tattuvam (Also PORUḷKĀRAṆA-VIYAL) Phenomenology, a philosophical school of thought and method of analysis which holds that objects attain meaning only ■ they are perceived in someone's consciousness. Phenomenologists reject the notion that objects have inherent meaning and instead argue that objects have whatever meaning ■ given subject perceives in them. They also believe that all consciousness is intentional, that is directed towards an object.

nikaḷtarpaṇku Probability.

nikaḷtaviṇai vilakku A figure of speech and a sub-class of TAṬAIMOLIYAṆI in which an existent action or the result of ■ action is sought to be dismissed by the

suggestion of its redundancy [e.g. It is unnecessary that the lady is adorned with the blue-hued lily while her eyes extending to her ears are verily like those flowers].

nikaḷviṇ navirciyaṇi A figure of speech in which ■ past or ■ future occurrence is stated to belong to the present.

nicāttu A feature of AḷAVALICCANTAM, marked by a balanced occurrence of feet but with one letter less.

niṭṭai Observance of religious duties and vows.

nittiyānu cantāṇam A Vaiṣṇava text comprising a collection of poems meant for daily recital, specifically from NĀLĀYIRA TIVVITAP PIRAPANTAM.

nitaricaṇavaṇi Vide KĀṬCIYAṆI.

nitivaravu kūra nigraḷ A sub-situation under the AKAM theme VARAIPORUṬPIRITAL: the confidante announcing to the heroine the display of the bride-price by the hero at the house of the heroine.

nintāttutiyaṇi (Also NUVALĀCCOLLAṆI, PUKAḷ MĀRRĀṆI, PUKAḷĀPPUKAḷCCIYAṆI and VAṆCAPPUKAḷCCIYAṆI) A figure of speech containing praise couched in terms of apparent censure.

nintaiyuvamai (Also PAḷIPPUVAMAI) A figure of speech and a sub-class of UVAMAI: the standard of comparison being described as inadequate in relation to the subject of comparison.

nimittakāraṇa pariṇā mavāta caivam Vide CIVĀTTUVITA CAIVAM.

nimittam An AKAM concept: omen, as of a lizard chirping, etc., occurring in the context of the mother expressing her

concern about her daughter having eloped with the hero.

nimittampōṛal/nimittam pōṛalir kurukaip paravutal Vide KOṬṬKURĪ PĀRTĪTAL.

niyamaccilētai Vide CILēTAIYAṆI.

niyamaccūttiram A CŪTTIRAM directing the application of ■ particular rule, when along with others, it is merely optional.

niyamavātat tīraṇāyvu Normative criticism.

niyamavilakkuccilētai Vide CILēTAIYAṆI.

niyamavuvamai A figure of speech and a sub-class of UVAMAI: an object being described as the only standard of comparison to the subject.

niyāyamalaivu Vide MALAIVU.

niyāyamalaivu amaiti Vide MALAIVU AMAITI.

nirkkuṇacaivam A CAIVAM sect which holds that Civaṇ should be contemplated as the attributeless Being, one of the sixteen CAIVAM.

niralñirai One of the modes of construing verses (PORUḲŌḷ). It expands into PEYAR NIRALNIRAI (nouns being so arranged in groups that each noun of one group is made to govern or qualify the corresponding noun in another group), and VIṆAI NIRALNIRAI (verbs being so arranged in groups that each verb of one group is made to govern or qualify the corresponding verb in another group). There is also ELUTTUMĀRU NIRALNIRAI (words being so arranged as to get linked with other words by positional interchange of letters in these words; e.g. *kāma viti-kāvi mati*). MURAI NIRALNIRAI (construing meaning by taking the given sequence of words in the same order) ETIR NIRALNIRAI (construing meaning by correlating a series of predicatives arranged in an order

which is the reverse of that in which their respective nominatives stand) and MAYAKKA NIRALNIRAI (construing meaning by correlating words arranged in an irregular, non-sequential order so ■■ to get the desired meaning) is another classification of NIRALNIRAI. Again, we have NIRAIYEṆ NIRALNIRAI (construing meaning by correlating an equal number of additive forms arranged in two or more places), KURAIYEṆ NIRALNIRAI (construing meaning by correlating ■ certain number of additive forms with fewer forms arranged thereafter) and MIKAIYEṆ NIRALNIRAI (construing meaning by correlating ■ certain number of additive forms with more of them arranged thereafter). ORUMUTAL NIRALNIRAI (construing meaning from the initial term of a set of additives, the corresponding term in the other set being left to be implied), IRUMUTAL NIRALNIRAI (construing meaning from the first terms of the sets of additives, the others being left to be implied) and UYTṬUṆAR NIRALNIRAI (construing meaning by inferring the correspondences of sets throughout) is yet another classification. NIRALNIRAI also has nine types of sequential linking of feet (TOTAI), namely, AṬINIRALNIRAI (correlation of initial feet of lines of ■ stanza), IṆAI NIRALNIRAI (correlation of first two feet in a line), POLIPPU NIRALNIRAI (correlation of the first and the third feet in ■ line), ORŪU NIRALNIRAI (correlation of the first and the fourth feet in a line), KŪLAI NIRALNIRAI (correlation of feet except the fourth in a line), MĒKKATUVĀY NIRALNIRAI (correlation of feet except the second in a line), KŪKKATUVĀY NIRALNIRAI (correlation of feet except the third in a line), MURRU

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஓ ஔ ஶ ஷ ஸ ஹ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன்
a ā ī ū ē āi o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

NIRAI, NIRAI (correlation of all feet of a line) and **MURAI, NIRAI, NIRAI** (correlation of a form with its antithesis).

nirālniraittoṭaiyaṭi Linking across lines.

nirālniraittoṭaiyaṭiṇai Linking two successive feet.

nirālniraittoṭaiyorūu Linking first and fourth feet.

nirālniraittoṭaiyolippu Linking first and third feet.

nirālniraiyaṇi Vide **ĀṬAIYAṆI**.

nirālniraiyuvamai A figure of speech and a sub-class of **UVAMAI**: simile in which the standards of comparison are arranged in one set to be followed by the subjects of comparison in another set, with each standard of comparison in the first set qualifying or governing the corresponding subject of comparison. e.g. *koṭi kuṭṭai koṭṭai nucuṭṭu uṇkaṇ mēni*. [*koṭi* (creeper) like *nucuṭṭu* (waist)], etc.

nirālniraiyaḷu A defect in composition (**VALU**): in the **NIRAI, NIRAI** mode of construing a verse (words so arranged in groups that each term of one group governs or qualifies the corresponding term in another group), the terms in the second group not being placed in the order corresponding those in the first group.

nirālniraiyaḷu amaiti A poetic license which allows **NIRAI, NIRAI, VALU** where it is possible to construe the meaning despite the absence of the corresponding order.

nirākaraṇam A literary genre: work of refutation.

nirīccuvaracāṅkiyam/nirīccuvaravātam Atheistic school of the **CĀṆKIYAM** system of philosophy.

niruttam Vide **ARUPATTUNĀṆKU KĀLAIKAL**.

niruttiyalāṅkāram (Also **PIRINILAI NAVRCCI-YAṆI**) A figure of speech in which a noun is given its etymological sense.

nirupatūṅkāṅkāram A primary melody-type.

nirai (Also **NIRAIYACAI**) Vide **ACAI**.

nirai kavartal/nirai koḷḷal Vide **ĀKŌL**.

nirai pacai/nirai pu A **NIRAIYACAI** followed by **u** or shortened **u**.

niraimiṭṭal A sub-situation under the **PURAM** theme **KARANTAITTIṆAI**: recovering the cattle seized by one's enemy.

niraiyacai Vide **ACAI**.

niraiyirgu oruporuḷ irattai Repetition of the same form or foot in full with the same meaning throughout the line of a verse.

niraiyirrup palaporuḷ irattai Repetition of the same form or foot in full with different meanings throughout the line of a verse.

niraiyōṇrāciriyaṭṭal Metrical connection in **ĀCIRIYAPPĀ** between any two adjoining **CĪR** where the last syllable of the preceding and the first syllable of the succeeding **CĪR** are **NIRAI**. Also **TAḷAI**.

nirai vēṭṭal Vide **ĀKŌL**.

nirōṭṭakam 1. (Also **NIRŌṬṬAM** and **NIRŌṬṬIYAM**) A variety of **CITTIRAKKAVI**: poem without labials or labio-dentals. Cf. **ITĀLAKAL ANTĀTI** and **NIRŌṬṬAKA YAMAKA ANTĀTI**. 2. A verse genre.

nirōṭṭaka yamaka antāti A verse genre: poem marked by the absence of labials and labio-dentals, repetition of words with different meanings and **ANTĀTI** verse linkage. Cf. **ITĀLAKAL ANTĀTI**.

nirōṭṭam/nirōṭṭiyam Vide **NIRŌṬṬAKAM**.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்மய் ர்ல்வ் ழ்ள்ற் ன்
a ā i ī u ū ē ē ai o ō au k k ŋ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

nirōṭṭiyavōṭṭiyam A stanza in which the first half is NIRŌṬṬIYAM and the second half OTṬIYAM.

nilakkaṇam (Also. PŪKAṆAM) A rule of propriety in a composition: foot of *nirai-nirai-nirai* ■ KARUVIḷAṆKANI considered auspicious at the commencement of a poem, with *kēṭṭai* as its astericism, the effect of which being accumulation of wealth.

nilattinmai kūri maṇuttal A sub-situation under the AKAM theme CĒṬPAṬAI: the confidante refusing to accept the bunch of tender leaves as love-token saying that that species of leaves does not grow in the heroine's land (and will arouse suspicion in the minds of the parents).

nilam Source of musical sound, as letters, syllables and metrical feet.

nilamayakkam Vide TIṆAIMAYAKKAM.

nilavuvelippaṭa varuntal A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: the confidante speaking of the grief of the heroine (to be heard by the hero standing off by the hedge-side) at the rise of the moon as ■ obstacle for the heroine to go to the place of night tryst.

nilavuvelippaṭutal A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: the moon appearing on the sky as reason for the heroine not meeting the hero at the trysting place by night.

nilaikūrru Vide COLLĀṬAL KŌṬPĀṬU.

nilaikanṭu uraittal A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: the confidante apprising the hero of the distressed state of the heroine.

nilaitṭinait taṅkurippēram Vide ŪKĀNCITAM.

nilaipēriyar kavitai Poetry of the neumenon. Cf. ULAKIYAR KAVITAI.

nilaimataṭku A figure of speech.

nilaimaṇṭilam/ nilaimaṇṭilavāciriyaṭpā A kind of ĀCIRIYAṬPĀ in which all the lines have the ■■■■ number (4) of feet.

nilaimainiṇaintu kūral A sub-situation under the AKAM theme VĒNTARKU URŪḷIP PIRIVU: the hero's utterance thinking of the heroine languishing in separation.

nilaimoli Vide COLLĀṬAL KŌṬPĀṬU.

nilaiveljiviruttam A sub-class of VELJIVIRUTTAM (an auxiliary metre): four lines in most cases and three lines in a few; with the same detached foot in every line; unlike in MAṆṬILAVELJIVIRUTTAM the interchange of lines of ■ verse here results in change of meaning.

niḷar putiṇam Roman à clef. A novel that presents real people in the guise of novelistic characters bearing fictional names. A satirical vein runs through their portrayals which become readily apparent at least to contemporary readers.

nirai Strength of mind, moral firmness, one of four AṬUUKKUṆAM.

nirakaṭai pinnal Complex plot.

niraiyaḷital An AKAM concept :(the heroine) bursting the bounds of modesty.

niraiyuvamai (Also PŪRAṆAVUVAMAI and MUṆṬUVAMAI l.) A figure of speech and a sub-class of UVAMAI: simile in which comparison holds good in all respects viz., action, colour, form and utility. Cf. KURAIYUVAMAI.

niraiyeṇ niralnirai Vide NIRALNIRAI.

niṇporuḷ pirivurai nīyavaṭku enṇal (Also NĪYĒ KŪRU ENṆAL and PĀNKI NIṆPORUḷ PIRIVURAI

niṇṇāṭal (ENṆAL) A sub-situation under the AKAM theme VARAIVITAI VAITTUP PORUḻVAYIRPIRITAL: (the hero requesting the confidante to inform the heroine of his separation for wealth for the purpose of their marriage), the confidante asking him to convey his separation to the heroine himself.

niṇṇāṭal Divine dance in standing posture, of six kinds, viz., ALLIAM, KOṬṬI, KUṬAI, KUṬAM, PĀṆṬARANKAM and MAḻ.

niṇṇu neñicuṭaital A sub-situation under the AKAM theme PĀṆKIYIRKŪṬṬAM: (the confidante forbidding the tryst by pointing out the perils of the path), the hero goes heart-broken.

niṇṇupayanṇimai Vide NŪRKURRAM.

niṇṇuvaruntal A sub-situation under the AKAM theme PĀṆKIYIRKŪṬṬAM: the hero being distressed after his leaving the heroine to the company of her companions.

niṇṇēttuvār Vide CŪṬAR.

niṇṇalatu yāraiṇuṇ ariyēṇṇal Vide ANKU AVAR YĀRAIYUM ARIYĒṇṆAL.

niṇṇaittal A MEYPPĀṬU other than the principal eight: remembrance, recalling.

niṇṇaintamaiceppal Vide TALAIVAN NIṆAITTAMACEPPAL.

niṇṇaintavarpulampal An AKAM concept: lamentations over memories of love.

niṇṇaintu viyanturaittal A sub-situation under the AKAM theme PARATTAIYIRPIRIVU: the hero praising the heroine reflecting on her forbearance and modesty.

niṇṇaippani A figure of speech in which another related object is stated to come to mind when one sees or comes across a given object.

niṇṇaiṇṇu Vide PIRAMĀṆA ĀPĀCAM.

niṇṇaiṇṇilalai Vide NAṆAVILINILAI.

niṇṇaiṇṇivukūri maṇuttal A sub-situation under the AKAM theme CĒṬPAṬAI: the confidante refusing to accept the love-token (a bunch of tender leaves) saying she will do so after securing the acceptance of the heroine.

niṇṇarkarumai talaivi niṇṇaintiraṇkal A sub-situation under the AKAM theme ORUCĀR PAKARKUR: the heroine subjecting herself to grief and anguish over the prospect of the hero parting from her.

niṇṇumkilatti pāṇkiyarkku uṇartti viṭuttal/ nīṇkumkilatti pāṇkiyartamakku taṇcelavu uṇartti viṭuttal A sub-situation under the AKAM theme UṬAṆPÖKKU IṬAIYIṬU: the heroine leaving the hero's town with him, informing of it to her companions through the passers-by.

niṇṇal Vide CEYŪḻVIKĀRAM.

niṇṇalajavaiyākupeyar Vide AḻAVAIYĀKU-PEYAR.

niṇṇuṇṇaintiraṇkal An AKAM sub-situation: the hero bewailing his long separation from the heroine.

niṇṇēṇṇu avan nūṇkal Vide COLLĀṬĒKAL.

niṇṇmoḻi A PUṬAM sub-situation: the vow taken by a warrior.

niṇṇa kaṇavan tirtta vēliṇ peyartta maṇaivi āñci Vide ĀNCIKKĀNCI.

niṇṇikkatai Fable. A short fictional tale that exemplifies a moral thesis or a principle of human behaviour. Most common is the beast fable (VILANKUKKATAI), though it has other connotations like legends and myths.

niṇṇikkavital Gnostic verse.

niṇṇicāttiram Vide ARUPATTUNĀṆKU KALAIKAL.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஊ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ள்
a ā i ī u ū e ē a o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

nītiyuruvakam Exemplum. A type of allegory (KATAIYURUVAKAM), ■ story that is told to validate ■ general moral point.

nīppilūṭal Sulking without ■ way of resolution.

nīyē kūrenṇal Vide NINPORULPIRIVURAI NĪYAVATṬKU ENṬAL.

nīyē kūrenṇu maṭuttal A sub-situation under the AKAM theme CĒṬṬAṬAI: the confidante asking the hero to speak of his love to the heroine directly.

nīrkkaṇam A rule of propriety: foot of nēr-nīrai-nīrai as KŪVILANKANI considered auspicious at the commencement of ■ poem with catayam as its astericism, the effect of which being prosperity.

nīrcceṇu viṭṇta pāci Vide PĀCINILAI.

nīrppaṭai A sub-situation under the PUṬAM theme KARANTAITṬṬAI: theme of bathing ■ NAṬUKAL before consecration.

nīraramakal Water-nymph.

nīrāṭarparuvam Vide PĪLAIKKAVIḷ.

nī varaikenṇal A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: the confidante telling the hero to go in for marriage after the way of the world.

nukarcciyinmaiyaṇi A figure of speech: non-experience of the object.

nuṭṭam Critical commentary.

nuṭṭavaṇi (Also NUṆUKKAVAṆI and PARIKARA VAṆI) A figure of speech in which what one knows is expressed suggestively either by implication or by an action.

nuṅkalai Vide INKALAI.

nuṅkalaitṭiṇ Technique.

nuṇporuḷpaṭimam Abstract image.

nuṇukkavaṇi Vide NUṬṬAVAṆI.

nutalippukutal/nutaliyataṭital Vide UṬṬI.

nutarporuḷ māyai Vide NŌKKAVĀLU.

nuvalaḷittōṭṭram A sub-situation under the PUṬAM theme VEṬCITTṬAI: the appearance of the army amidst appreciation after the seizure of the enemy's cattle.

nuvalāccollāṇi Vide NINTĀTTUTIYAṆI.

nuvalānuvarci Vide OṬṬAṆI.

nuvalaḷittōṭṭram Vide TALAITTŌṬṬRAM.

nuḷaiyar An AKAM concept the inhabitants of the sea-shore tract.

nūl A literary composition: ■ treatise, ■■ expository work, being of three kinds, viz., MUTALNŪL or MUNTUNŪL (original or primary work by men of superior wisdom or divine inspiration), VAḶINŪL (secondary work, adaptation, being of four kinds, viz., TOKUTTAL - to abridge; VIRITTAL - to elaborate; TOKAVIRI - both abridging and elaborating; and MOLĪPEYARPPU - translation), and CĀRPUNŪL or PUṬAINŪL (allied or collateral work which has for its source MUTALNŪL and VAḶINŪL but differs from them in many particulars). ETIRNŪL (refutatory work) is also considered a VAḶINŪL.

nūlvaḷakku Vide CEYVULVAḶAKKU.

nūlaḷaku Beauties or excellences of a treatise; ten in number, viz., CURUṆKAC-COLLAL (brevity, terseness of expression), VIḶANKAVAITṬAL (perspicuity, clearness of expression), NAVINṆŌRKINIMAI (sweet diction), NANMOLĪPUṆARTṬAL (use of appropriate and elegant words), ŌCAIYUṬAIMAI (rhythm), ĀLAMUṬAITṬĀṬAL (profundity of thought, terse but suggestive in meaning), MUṬAIYIN VAIPPU (logical order in the treatment of a subject, systematic treatment),

அ ஆ இ ஈ உ ஊ ஏ ஐ ஓ ஔ ஃ க் ங் ச் ஞ் ட் ண் த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā ī u ū ē ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

ULAKAMALAIYĀMAI (conformity of one's opinions with those held by the good and the great so that there is no variance), VIḸUMIYATUPAYATTAL (inculcating noble thoughts) and VIḸANĀKUTĀRAṆATTĀKUTAL (being furnished with appropriate illustrations).

nūleccam A kind of commentary.

nūlil A sub-situation under the PUṚAM theme TUMPAITṬINAI in which a victorious warrior dances waving his spear after having slain his enemies.

nūlilāṭṭu A sub-situation under the PUṚAM theme TUMPAITṬINAI warrior drawing out a spear thrust into his body and attacking his enemy with it.

nūrkurram Faults or defects in a treatise or literary composition, which are: KUNṖAKKŪRAL (understatement, meiosis), KŪRIYATU KŪRAL (tautology, repetition), KĒṖŌRKKU INṆĀ YĀPPIRĀṬAL (absence of rhythmic movement, diction being abhorrent to the ears), ENṆAVAKAIYINUM MAṆĀNKŌḸINMAI (incomprehensibility either in word or sense), MIKAIPAṬAKKŪRAL (overstatement), MĀṖUKOLAKKŪRAL (inconsistency, contradiction), VAḸŪUCOLPUṆARTTAL (use of improper or inappropriate words), MAYAṆKAKKŪRAL or MAYAṆKAVAITTAL (obscurity), VERREṆATTOṬUTTAL (prolixity or verbosity), MARONUVIRITTAL (digression), CENṖŪTĒYNTIRITTAL (progressive loss of vigour and tone), NIṆṖUPAYANIṆMAI (the state of being purposeless, as of a word or phrase), TANṆĀNORUPORUḸ KARUTIKKŪRAL (establishment of one's own pet ideas), PORUḸILAKŪRAL (stating contextually irrelevant, meaningless things, verbiage) and PAḸITTAMOLIYĀṆIḸUKAKKŪRAL (unconventi-

onal, distorted treatment in a degrading language).

nūrpayan The four general ends or objects of literature - vide UṖUTIPPORUḸ.

nūrpā Vide CŪTTIRAM.

nūrrantāti A verse genre: poem consisting of 100 VENṖĀ or KALITTURAI verses in ANTĀITṬITTAḸ.

nūrrantāti kaḷitturai A verse genre: poem of 100 verses in KALITTURAI metre using the anaphoric verse linkage, a class of NŪRRANTĀṬI.

nūrrantāti venṖā A verse genre: poem of 100 verses in VENṖĀ metre using the anaphoric verse linkage, a class of NŪRRANTĀṬI.

nūgmukam Preface, introduction to a work.

nūgmūṭipū 1. Sections of a treatise, 2. Object of a treatise, 3. Concluding portion of a work.

nekiḷccik kataip piṇṇal Loose plot.

nekiḷccik kiḷaikkataip piṇṇal Episodic structure, the form of a narrative work containing a series of incidents or episodes loosely connected by a large subject matter.

neṇṇacāivuru A verse genre: poem of instruction, composed as if instructing one's own heart.

neṇṇcuviṭuṭu A sub-species of TŪTU verse genre in which the heart is personified and sent as a messenger to one's beloved.

neṇṇcoṭu kiḷattal 1. An AKAM concept: the heroine-in-love pleading with her own heart. 2. Interior monologue. A mode of narrative intended to reveal to the reader the subjective thoughts, emotions, and fleeting sensations experienced by a character. It is a type of stream-of-consciousness (NAṆAVŌṬAI), in which a

character's mental commentary and observation are presented usually through free indirect discourse. Interior monologue functions much as soliloquy does in drama.

neñcoṭukūṟal 1. A sub-situation under the AKAM theme VARAIPORUṬPIRITAI: the heroine telling her distressed heart to be poised as the hero departs seeking wealth for their wedding. 2. A sub-situation under the PURAM theme KARANTATTINAI: self-praise or boast of a hero to his king about his superior martial prowess.

neñcoṭunōtal A sub-situation under the AKAM theme PORUḷVAYIRPIRIVU: the hero grieving with his heart, caught between the desire to earn more wealth and the longing to return home.

neñcoṭupulatal A sub-situation under the AKAM theme PORUḷVAYIRPIRIVU: the hero getting cross with his heart for having parted from the heroine without informing her.

neñcoṭumaṟuttal A sub-situation under the AKAM theme PORUḷVAYIRPIRIVU: the hero refusing to follow his heart in its longing for wealth.

neñcoṭumelital 1. A sub-situation under the AKAPURAM theme KAIKKILAI: the heroine telling her heart of her intention to go to the hero in the thickness of night. 2. A sub-situation under the AKAPURAM theme KAIKKILAI: the heroine telling other women of her intention to go to the hero.

neñcoṭuvaruntal Vide TALAIPIṬIRĀKAL.

neṭṭicai Long metre in VIRUTTAM verses, opp. to KURRICAI.

neṭilmōṇai Agreement of the different long vowels in the positions of the first letters of feet or lines.

neṭilaṭi Vide AṬI.

neṭiletukai Agreement of the different long vowels in the positions of the second letters of feet or lines.

neṭuṅkaṇakku Alphabet.

neṭuṅkalineṭil Vide KALINETIL.

neṭuñcīrvaṇṇam One of the specific sound features of a verse (VAṆṆAM): rhythm effected by the dominant use of long vowels.

neṭuntūkkū A measure of time, composed of seven CĪR, one of seven TŪKKU.

neṭumpāṭṭu Long poem.

neṭumolji Vow; oath; swearing; boast.

neṭumoljiyaṇi Vide ŪKKAVAṆI.

neṭumoljyalaṅkāram A figure of speech in which a warrior boasts that he has no equals in war.

neṭumolivaṅci A sub-situation under the PURAM theme VAṆCITTINAI: theme of a warrior approaching his enemy and boasting about his prowess.

neṭuvenpāṭṭu Stanza in VEṆPĀ metre consisting of seven to twelve lines.

neytal 1. An AKAM concept: one of the five-fold landscape portrayal: maritime tract. 2. An AKAM theme: the heroine's pining over the separation of the hero, as appropriate to the maritime tract. Its PURAM parallel is TUMPAI.

neytal yāl A primary melody-type of the NEYTAL tract.

neytal yālttiṟam A secondary melody-type of the NEYTAL class.

neṟi Vide KUṆAM.

neṟivilakkal An AKAM sub-situation: theme in which the hero is brought home to the danger of the way he travels during night

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன்
a ā i ī u ū ē ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

to meet the heroine clandestinely and is dissuaded by the confidante from that course.

neṇṇivakkikkūṟal Vide KAṇṭṭōṟ KĀTALIṇ VILAKKAL.

neṇṇivakkuvittal Vide TALAIMAKAḷNERI VILAKKUTAL.

neṇṇivāṇāḷ A phase of the sub-situation KURAIYUṚAVUṇARTAL under PĀṆKI MATIYUṬAṇPĀṬU: the hero (as ■ pretext to his entreating the confidante for help to meet the heroine) asks the confidante about the way to the hill.

nēr (Also NĒRACAI) Vide ACAI.

nērkkāṭcivāṭam Positivism, a philosophical school that emphasizes description of phenomena through empirical investigation. Positivists reject speculation, especially about matters of "ultimate concern", arguing that philosophy and the pursuit of knowledge ought to be concerned with humanity and its condition rather than with metaphysical issues.

nērtal A sub-situation under the AKAM theme PĀṆKARKŪṬṬAM: the hero's confidant consenting to help the hero unite with the heroine.

nērtamai neṭuntakaikkuraittal/nērtamai pāṇki neṭuntakaikkuraittal Vide KURAI NĒRTAMAI KŪṚAL.

nēmilai vaṇcippā Vide CAMANILAI VAṆCIPPĀ.

nēpporū! Denotation. A word's literal or primary meaning, independent of any connotations (KURIPPUPPORUL) - emotional associations or secondary meanings.

nērpacai/nērpū NĒRACAI with *u* or shortened *u* added at its end.

nērvaḷam 1. A secondary melody-type of the MULLAI class. 2. A secondary melody-type of the PĀLAI class.

nēracai Vide ACAI.

nēraṭi Vide AḷAVAṬI.

nērāṭirku neṇṇōṭṭukiḷattal/nērātu iṇaiṇi neṇṇōṭṭu kiḷattal A sub-situation under the AKAM theme IRAVŪKKURĒ not agreeing to night trysts, the heroine telling her heart something.

nēricaccintiyalvenpā A species of CINTIYAL VENPĀ with a detached foot at the end of the second line.

nēricaimaṇṭilavāciriyaṇṇā The sub-class of NĒRICAIYĀCIRIYAPPĀ marked by the balance of feet in the first and the last lines.

nēricaiyāciriyaṇṇā A kind of ĀCIRIYAPPĀ in which the penultimate line has three feet.

nēricaiyottāḷicaikkalippā A kind of KALIPPĀ having one TARAVU, three TĀḷICAI, one TAṆICCOL and CURITAKAM.

nēricaiyenpā A kind of VENPĀ having a detached foot at the end of the second line.

nēriḷaipāṇkiyoṭu nērntu uraittal Vide KURAI NĒRTAL.

nērīṇṇu iyaṇcīr MĀCCĪR or disyllabic feet of NĒR or simple ending.

nērīṇṇu uriccīr Trisyllabic feet of NĒR or simple ending.

nērīṇṇu potuccīr Tetrasyllabic feet of NĒR or simple ending.

nēronṇāciriyaṭṭaḷai Metrical connection between any two adjoining CĪR where the last syllable of the preceding and the first syllable of the succeeding CĪR are NĒR. Also see TAḷAI.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ள்
■ ā ī ū ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v j ḷ r ṇ

naiyāṇṭi 1. A kind of popular song; 2. Parody.

A form of high burlesque that imitates a specific literary work or the style of ■ author for comic effect, usually to ridicule or criticize that work, author or style. 3. Burlesque. A type of comedy in which distortion and exaggeration are employed to evoke ridicule either through the trivialization of ■ lofty subject or through the glorification of a lowly or commonplace one.

naiyāṇṭi varuṇaṇai Caricature.

naivaḷam 1. A secondary melody-type of the PĀLAI class. 2. A secondary melody-type of the KURŪNCI class.

noṇcittiṇai A PUṬAM thematic situation: defence of fort by warriors wearing noṇci garlands.

noṇcīmālai A verse genre: poem describing the defence of a fort.

noṇikkatai Anecdote. A brief account of some interesting or entertaining and often humorous incident. It generally relates a particular episode or event that makes a single point. Anecdotes frequently relate an incident in a particular person's life that reveals ■ character trait.

noṇṭiccintu Vide CINTU.

noṇṭināṭakam A comic poem in CINTU verse in which a thief is represented as having lost his leg in the act of stealing a horse from amidst an army and reforming himself afterwards.

notumalar varaivu (Also PIRAR VARAIVUṆARTAL)

AN AKAM sub-situation : proposal of marriage of the heroine to ■ stranger reported to the hero by the heroine's confidante with a view to expediting their marriage.

nōkkaṇi Vide UKĀṆCITAM.

nōkkam Intention. An author's stated or implicit purpose in writing a work. The hermeneutical theorists (PORUḶKŌḷ MURAI) interpret this term as they argue that objects attain meaning only as they are perceived in someone's consciousness.

nōkkalaṅkāram Vide TARKURIPPĒRAVAṆI.

nōkkavaḷu Intentional fallacy. A conceptual standpoint of objective criticism, acc. to which the meaning and value of a work resides in the actual text, and any reference to the intention of the author, whether stated or implicit, is irrelevant and misleading. Acc. to Northrop Frye, 'what does the author say?' is an illegitimate question. The legitimate question is 'what does the text say?'.

nōkku 1. Mode, style. 2. A kind of dance. 3. Vide CEYVULURUPPU.

nōkkunilai Point of view. It is the way ■ story gets told - the perspective or perspectives established by an author through which the reader is presented with the characters, actions, setting and events which constitute the narrative in ■ work of fiction. Typically, a narrative is told from 'a first-person or third-person point of view. The second person point of view is extremely rare. There are sometimes mixed points of view.

In ■ narrative told from the first person perspective, the author tells the story through a character who refers to himself or herself ■ "I". Such a narrator is usually a major participant in the action.

Third person narratives come in two types: *omniscient* and *limited*. In the former, the author takes the role of an all-knowing narrator, moving freely in

time and space, shifting from character to character and reporting (or concealing) what he chooses of their speech and actions.

An author using the limited point of view confines himself to what is experienced, thought or felt by a single character, or at most by ■ very limited number of characters within the story.

In ■ narrative told from the second person point of view, the narrator addresses ■ "you".

nōkkuvavellāmavaiyēpōral Vide AVATTAL.

nōkkuvamai Vide TARKURIPPERRAVUVAMAL.

nōkketirōkkutal An AKAM theme: to gaze into another's eye, as lovers.

nōtīram A melody-type of the MULLAI and the PĀLAI classes sung in distress.

paṭṭālicaikkoccam A kind of KOCCHAKKALIPPĀ marked by the occurrence of several TĀLICALI (middle part of a KALIPPĀ), branching into IYARPAṭṭĀLICALI KOCCHAKAM and KURAI-PAṭṭĀLICALI KOCCHAKAM.

paṭṭōtai/paṭṭōtaivenpā A stanza in VENPĀ metre, of more than four lines.

pakkaccol (Also PAKUTIKKIḶAVI) Expressions used euphemistically or sanctioned by usage.

pakkappāṭṭu Vide TUNAIPPĀṬṬU.

pakkam 1. Treatise. 2. Theory, opinion

pakkavāttiyam Instrumental accompaniments, as in a musical concert.

pakkicaittal To sound, break in, as in a hiatus.

paktiyōkam Piety or devotion without the expectation of any reward, as a means of salvation.

pakaṭṭumullai A PURAM sub-situation: theme of comparing a householder to ■ plough-ox as bearing heavy burdens and getting wearied with intense labour.

pakaṇṭai A song of ridicule.

pakal uṭanpaṭṭāl pōṇru iravu varavu vilakkal Vide IRAVU VARUVĀNAIP PAKAL VARUKENRAL

pakalmuṇivuraittal A sub-situation under the AKAPPURAM theme KAIKKIḶAI: the heroine, languishing in love-sickness, hating the day time.

pakalvaral vilakki varaivu kaṭātal/pakalvaruvāṇai iravu varukenral Vide IRAVUṬANPAṬṬĀLPŌNRU PAKALVARAVU VILAKKAL.

pakaliṇum iraviṇum akal ivanṇenral A sub-situation under the AKAM theme VARAIVU KAṬĀTAL: the confidante asking the hero to come for tryst neither by day nor by night.

pakaliṇum iraviṇum payiṇru varukenral A sub-situation under the AKAM theme VARAIVUKAṬĀTAL: the confidante asking the hero to come for trysts both by day and by night.

pakavatviṣayam The commentary of *tiruvāymoḷi* as consisting of discourses relating to the Supreme Being.

pakavatiyāḷ A masquerade dance.

pakarṇkuri An AKAM theme: tryst by day. Cf. IRAVUKKURI.

pakarṇkuri itaiyīṭu A thematic situation under the KAḶAVU (pre-marital love) course: the hero and the heroine being put to obstacles to their day-time trysts.

pakuttarivuvātam Vide ARIVUMUTARKŌḶKAI.

pakuti A rhythmic metre of nine letters to a line.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஐ ஒ ஓ ஔ ஂ க ங் ச ஞ ட ண் த ந் ப ம் ய ர் ல் வ ழ் ள் ற் ன்
a ā ī ū ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ḷ ṇ

pakutikkilavi Vide PAKKACCOL.

pakuppāyvu Analytical criticism.

pakaittoṭai Vide MURAṆṬOṬAI.

pakaitaṇiṇaippirivu Vide TŪṬIRIPIRIVU.

pakainarampu The third and the sixth strings from the leading string of ॥ lute in a tune, as discordant.

pakaivayirpirivu A phase in the married love-relationship between the hero and the heroine: separation of the hero from the heroine for the purpose of war.

pañkayattoṭu parivuṟṟu uraittal A sub-situation under the AKAM theme ORUVAḻIT TAṆATTAL: the heroine (grieving at the lengthening of the night), feeling empathy for the lotus that entreats the sun to rise for it to blossom.

pañki A variety of CITTIRAKKAVE: one or more stanzas being made out of a single stanza by changing the feet of the latter, being of six kinds, viz., PIRITUPAṬU TUVITAPAṆKI (a NĒRICAIVENPĀ verse being changed into another NĒRICAIVENPĀ verse), PAṆCAPAṆKI (five verses made out of one), CATTAPAṆKI (seven verses out of one), NAVAPAṆKI (nine verses out of one), TACAAPAṆKI (ten verses out of one) and PAṆCAVIMCATI YATIKA-CATAAPAṆKI (100 verses out of one).

pacappu Vide CUṆAṆKU.

pacappuṟuparuvaral An AKAM concept: painful reflections of the heroine on her pallid hue.

pacalai Vide CUṆAṆKU.

pacalaikkirāṅkal A sub-situation under the AKAM theme PAṆKIYIRKŪṬṬAM: the foster-mother expressing concern over the pallor on the body of the heroine.

pacalaipāyṭal A MEYPPĀṬU pertaining to PERUNṬIṆAI (abnormal love): the heroine

being afflicted by sallowness of complexion.

paciyaṭaṇiṟṟal A MEYPPĀṬU pertaining to PERUNṬIṆAI (abnormal love): the heroine subjecting herself to going without food.

pacu A CAIVA CITTĀNTAM concept: the Soul.

pacuñāṇam 1. Knowledge of the real nature of the soul, dist. from PATIṆĀṆAM and PĀCANĀṆAM. 2. The condition of the soul, in which its intelligence is obscured by its connection with the matter.

pañcakam A verse genre: poem of five stanzas.

pañcakāviyam Vide AIMPERUṆKĀPIYAM.

pañcapaṅki Vide PAṆKI.

pañcamam A secondary melody-type of the KURŪNCI or PĀLAI class.

pañcaratṭiṇaḱ kōvai A verse genre: poem on a given subject matter in fifty stanzas.

pañcalaṭṭaṇam Vide AINTILAKKAṆAM.

pañcavimcati yatika catapaṅki Vide PAṆKI.

pañcāṭṭaram The five sacred letters, the five-lettered *mantra* whose presiding deity is Civaṇ: *na ma ci vā ya*.

pañcālāṅkāram Vide ALĀṆKĀRAPAṆCAKAM.

pañcāvattai Vide AINTAVATTAL.

pañcuram A secondary melody-type of the KURŪNCI or PĀLAI class.

paṭṭaṭṭai 1. The fifth note of the gamut. 2. One of the movements in playing ॥ lute.

paṭṭāpicēkam/paṭṭāpiṭēkam A verse genre: poem on the coronation of a king.

paṭṭimaṇṭapam 1. Hall for the meeting of scholars. 2. Hall of royal audience.

paṭṭimaṇṇam A formal debate on ॥ given subject by opposing teams before an audience.

paṭarkkaipparaval Praise addressed to God as third person.

paṭarmelintiraṅkal An AKAM concept death-like anguish of the heroine separated from the hero; bewailing the pangs of love-sickness.

paṭalam Section of a literary composition.

paṭāmaivaraital An AKAM concept the coming together of the hero and the heroine during the pre-marital, clandestine stage.

paṭimam Vide URUKKĀṬCI.

paṭimaviyal Vide URUKKĀṬCĪYAL.

paṭivak kavitai Pattern/concrete poetry, such as CITTIRAKKAVI.

paṭuttalōcai Grave accent.

paṭupaḷḷi A masquerade dance.

paṭumalaippālai 1. A secondary melody-type of the PĀLAI class. 2. A secondary melody-type of the KURŪNCI class.

paṭaittalaivar Vide ENPĒRĀYAM.

paṭaittumolital To concoct, make false statement.

paṭaittu moliyāṇ maṇuttal A sub-situation under the AKAM theme CĒTPATAI: the confidante (pretending to be inclined to accept) refusing to accept the love-token of the hero (a bunch of tender leaves) with the imagined reason that those leaves are not native to the heroine's country.

paṭaippāḷi Creator; maker.

paṭaippu Creation.

paṭaippuk kaṇṇanai Creative imagination.

paṭaippōr An Islamic Tamil verse genre: war ballad.

paṭaimaṭam Violation of the laws of war such as attacking those who flee, slaying the wounded, etc.

paṭaiyaruttup pālikoḷḷum ēmam Vide ĒMAVERUMAI.

paṭaiyiyaṅkaravam A sub-situation under the PURAM theme VETCITTINAI: the clamour of the army heading for the seizure of enemy's cattle.

paṭaivalakku 1. A sub-situation under the PURAM theme KĀŇCITTINAI: a king as presenting weapons to soldiers of equal rank. 2. A sub-situation under the PURAM theme KĀŇCITTINAI: the soldiers on being presented weapons by the king, speaking (highly) of it.

paṭaiviṭṭuppatikam A verse genre: poem of ten stanzas each on the shrines of Lord Murugaṇ.

paṇ Primary melody-type unique to Tamil.

paṇṭitanatai Hieratic, the style of certain literary works marked by intentional use of figures of speech, rhetorical devices and other literary conventions that elevate language above that of ordinary speech. Cf. PĀMARANAṬAI.

paṇṇatti A kind of rhythmic song, dramatic composition blending verse with prose, or a composition of non-classical oral tradition, similar to PICI..

paṇṇiyarṭiram A secondary melody-type, hexachord, in ancient Tamil music.

paṇṇai vicittiram A verse genre: poem on two women praising the fertility of the hero's farm, the rivers, rains, sceptre, paddy, cattle, barn and the transplanting of the seedlings, and going in for mutual railings.

paṇṇākupeyar Vide KUṆAVĀKUPEYAR.

patinōkki varuntal A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: the hero finding the heroine being absent at the millet field, staring in despondency at the town of the heroine.

patiparicuraittal A sub-situation under the AKAM theme UṬANPŌKKU: the hero describing the greatness of his city.

pativiratamullai A PURAM concept *mullai* flower worn by a woman to indicate her chastity.

pati viṇātal A sub-situation under the AKAM theme MATIYUṬAMPATŪTAL: the hero, with a view to suggestively revealing his love for the heroine, asking the confidante (as a false pretext) of the identity of their (the confidante and the heroine's) town.

patiruppattantāti A verse genre: poem of 100 stanzas using ANTĀTI verse linkage, with each ten of the stanzas in one particular metrical pattern.

patinenḱiḱkanakku The group of eighteen short classics, mostly in VENPĀ metre, on one or more of the themes, AṬAM, PORUḱ and INPAM, which comprise *tirukkuraḱ, nāḱaiyār, nāṇmaṇikkatḱai, iṇṇānāṛpatu, iṇṇiyavaināṛpatu, kārnāṛpatu, kaḱavaḱai-nāṛpatu, aintiṇaiyaimpatu, aintiṇai-yelupatu, tiṇaimōḱiyaimpatu, tiṇaimālai-nūṛaimpatu, tirikaḱukam, ācārakkōvai, paḱamoḱi, ciṛupaṇcamūlam, mutumōḱi-kaṇci, ēlāti and kaimnilai*.

patinenḱurāṇam The eighteen chief PURĀṆAM in Sanskrit compiled by Vyāsa, viz., *maccapurāṇam, kūmapurāṇam, varāka-purāṇam, vāmaṇapurāṇam, civamakā-purāṇam, iliṇḱapurāṇam, pavḱiṇya-purāṇam, kāntapurāṇam, māṛkkaṇṱēya-purāṇam, piramāṇapurāṇam, viṣṇu-purāṇam, pākavatapurāṇam, kaṛuṇa-*

purāṇam, nāṛatīyapurāṇam, pirama-purāṇam, patumapurāṇam, āḱṇṇēya-purāṇam and piramavaivarttapurāṇam.

patumapantam Vide KAMALAPANTAM.

pantaṭi A verse genre: poem composed to be sung while playing ball.

payaṇa ilakkiyam Travelogue.

payantōṛppaliḱcal 1. A sub-situation under the AKAM theme PIRIVUḱIKKALAṆKAL: the hero praising the parents of the heroine. 2. A sub-situation under the AKAPPURAM theme. KAIKKILAI: the hero praising the parents of the heroine.

payam Vide IRACAM.

payaṇ Vide AKAPPĀṬṬURUPPU.

payaṇ nōkkam Intentionality.

payaṇpāṭṭuk kōṭpāṭu Functionalism.

payaṇmuṭivu (Also PAYANMURRU) Portion of a stanza taken for the purpose of interpreting with ease.

payaṇmutaṛkoḱkai Pragmatic theory. In literary theory, it refers to the effect of a literary work on its audience - the work being structured in such a way as to attain specific effects on and to elicit certain responses from the reader or audience.

payaṇmurait tiṇāṇyvu Pragmatic criticism. It emphasizes the effect of a literary work on its audience. Pragmatic critics, like rhetorical critics (PĒCCUKKALAIT TIṇĀṆYVU), believe that authors structure works in such a way as to attain specific effects on and to elicit certain responses from the reader or audience.

payaṇmurru Vide PAYANMUṬIVU.

payaṇuvamai A figure of speech and a sub-class of UVAMAI in which the comparison is based on effect or result.

payilaraṅku Workshop. A brief intensive educational programme for a relatively small group of people in a given field.

payīrcikāṇṭal A sub-situation under the AKAM theme PĀNKIMATIYUṬAṆPĀṬU: the confidante finding that the heroine, away from her companions, remains still in a particular place.

payirppu Vide MAKATŪKKUṆAM.

payōtarappattu Vide PAṆAIMULAIP PATTU.

parakāyappiravēcam Vide AṆUPATTUNĀṆKU KALAIKAL.

paraṇi A literary genre: poem about a hero who has destroyed 1000 elephants in war.

parattai An AKAM concept: one of the prostitute class.

parattaikūṇal A sub-situation under the AKAPPURAM theme PERUNṬINAI: the prostitute telling the confidant of the hero that the hero is easy of access to her.

parattaiyar ulakiyalnōkki viṭuttal A sub-situation under the AKAM theme PARATTAIYIRPIRIVU: the prostitutes sending back the hero to the heroine on the fourth day when the heroine has taken bath after her periods.

parattaiyar ulakiyalnōkki viṭuttaliṇ talaivaṇ varavukaṇṭuvantu vāyilkaḷ moḷital Vide TALAIMAKAṆ VARAVUKAṆṬU VĀYILKAḷ MOḸITAL.

parattaiyar kaṇṭu paḷittal A sub-situation under the AKAM theme PARATTAIYIRPIRIVU: as the confidante dressed in red garments and wearing red flowers (indicating that the heroine is in her periods) comes to the place of the prostitutes where the hero has gone, the prostitutes disparaging her.

parattaiyirpirivu A phase in the love-relationship between the hero and the

heroine: separation of the hero from his wife as he goes in pursuit of prostitutes.

parattaiyai ēcal A sub-situation under the AKAPPURAM theme PERUNṬINAI: the heroine, desiring water sport in the company of the hero, railing at the prostitute.

parattaiyaiḱ kaṇṭamaikūṇip pulattal Vide KĀMAKKIḶATTIYAIK KAṆṬAMAI PAKARTAL.

parattaivāyil pāṇki kaṇṭuraittal A sub-situation under the AKAPPURAM theme PERUNṬINAI: the maid of the public prostitute telling the maid of the hero's mistress that unheeding the entreaties of the concubine, the hero would visit her lady's house.

paratavar Inhabitants of the NEYṬAL (maritime) tract.

parapakkam Doctrines alien to one's own. Cf. CUPAKKAM.

paravacavilakku A rhetorical device; a figure of speech and a sub-class of TAṬAIMOLYANI in which a pursuit is sought to be stopped by stating that one is unable to bear the consequences of the subject's action.

paravaivaḷakku Vide ULAKAVAḶAKKU.

parāḱku Vide KAṬṬIYAM.

parāṇilaikaṇṭa talaivaṇ maḱiḷtal Vide TALAIMAKAḶ AṆAṆKAIP PARĀNILAIKAṆṬA TALAIMAKAṆMAḶIḶTAL.

parikaravaṇi Vide NUṬPAVAṆI.

paricaṇkai 1. A figure of speech in which one among many of one's class is chosen and eulogized. 2. Vide OḶIPPAṆI.

paricil Gift to minstrels and poets from royal patrons.

paricilñilai A sub-situation under the PURAM theme PĀṬAṆṬINAI: a bard informing his patron of his intention to go home, when

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ கங் ச ஞ ட ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā ī ū ē ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

the latter delays giving permission to the former to leave even after the presents are awarded.

paricilporuḷāṇantam A fault in rhetorical representation: the minstrel-poet receiving from the patron-king that which he does not seek to get. e.g. The vulture seizing the flesh-like red *kāntaḷ* flower and dropping it off after recognizing it.

paricilviṭai A sub-situation under the PUṬAM theme PĀTĀNTIṆAI: a king's bestowing gifts upon his panegyrists and extending them a warm send-off.

paricil kaṭānilai A PUṬAM sub-situation: soliciting bounty from a patron who delays his favour.

pariciltuṟai A sub-situation under the PUṬAM theme PĀTĀNTIṆAI: bards representing their needs to a patron.

pariṇāma aṇi Vide TIRIPAṆI.

pariṇāmak kōṭpāṭu Vide KŪTALAṬAKKŌṬPĀṬU.

paripāṭṭu/paripāṭal A musical verse form with KOCCAKAM, ARĀKAM, CURITAKAM and ERUTTU as constituents and with no metrical restrictions as in other verse types.

paripāṭaiccūttiram A kind of CŪTTIRAM dealing with the technicalities of a work.

parimārravaṇi (Also PARIVARUTTANAM, PARIVARUTTANAIYAṆI, MĀRRUNILAIYAṆI and MĀRĀṬṬAṆI) A figure of speech describing exchange.

pariyāvayaṇi (Also PIRITṬINAVIṬCIYAṆI) A figure of speech in which one's idea is not conveyed directly, but is subtly expressed.

parivaruttanam/parivaruttanaiyaṇi Vide PARIMĀRRAVAṆI.

parivuṇarvu Sympathy.

parivēlvi Vide ACUVAMĒTAM.

paruntiṇvīlkkāṭu/paruntiṇvīlvu Vide CŪTTIRANILAI.

parupporuḷ Contents of a text stated in a general form.

parupporuḷ paṭimam Concrete image.

paruva itaḷ Periodical. A magazine or a journal published at fixed intervals.

paruvam 1. Vide KĀṆṬAM. 2. Section as in PIḷLAITTAMIL. 3. The seven stages in the life of the woman. 4. Season and time. Also see AKAPĀṬṬURUPPU.

paruvam aṇṇṇu kūṟal A sub-situation under the AKAM theme VĒNTARKURRULIP PIRIVU: the confidante contending with the heroine that it is not the real rainy season.

paruvamkaṇṭu iraṅkal A sub-situation under the AKAM theme PORUḷVAYIRPIRIVU: the hero's sadness at the advent of the rainy season which would bring distress to the heroine.

paruvamkaṇṭu perumakaḷ pulampal A sub-situation under the AKAM theme VARAIVIṬAI VAITTUP PORUḷVAYIRPIRITAL: the advent of the rainy season leaving the heroine despondent with the hero having not returned yet.

paruvamkāṭṭi varpuṟuttal A sub-situation under the AKAM theme VĒNTARKURRULIP PIRIVU: the confidante telling the heroine of the sure return of the hero by pointing to the advent of the (rainy) season.

paruvamkūṟal A sub-situation under the AKAM theme UṬANPÖKKU: the confidante urging the hero to come with the proposal of marriage to the heroine's parents by telling him of her parents becoming aware of the nubility of the heroine.

paruvamkūri varavu vilakkal A sub-situation under the AKAM theme PĀNKIYIKŪTTAM: the confidante forbidding the hero to meet the heroine at the trysting place and suggesting the need to take her hand in marriage by pointing to the blooming youth of the heroine.

paruvam niṇaintu kavaraḷ Vide IḷAMAIT TAṆMAIKKU UḷAMMELINTU IRAṆKAL.

paruvamayaṇkal 1. A sub-situation under the AKAPPUṆAM theme PERUNṬINAI: the confidante telling the grieving heroine that the season of her lover's return has not come yet. 2. A sub-situation under the AKAPPUṆAM theme PERUNṬINAI: the love-sick heroine consoling herself that the season of her lover's return has not come yet.

paruvamālai A verse genre: poem describing the seven phases in the life of a woman (PĒTAI, PETUMPAI, MAṆKAI, MAṬANTAI, ARIVAI, TERIVAI, PĒRIḷAMPEN) and the arts and sciences being learnt by her in the respective phases.

palkural tiṇaṇāyvu Dialogic criticism. A method of literary criticism based on Mikhail Bakhtin's theories. He speaks of works as being either comparatively monologic (ORUKURAL TIṆAṆĀYVU) or dialogic. A monologic work is one that is clearly dominated by a single controlling voice or discourse (KARUTTĀṬAL), even though it may contain characters representing a multitude of viewpoints. A dialogic work, by contrast, is one that permits numerous voices or discourses to emerge and engage in dialogue with one another. Generally, in dialogic works, the culture's dominant ideology may vie with the discourses of

popular culture. Dialogic critics argue that no work can be completely monologic, for every work contains myriad voices that contend for recognition and disrupt the authorial voice and the dominant ideology.

palcantamālai A verse genre: poem of ten to 100 stanzas usually in ten kinds of CANTAM.

paltuṇaiyāyvu Multidisciplinary research.

palpeyar A verse genre: poem listing the various names of a place or a thing.

palporuṭkērpīṇ nallatukōṭal Vide UTTI.

palporuḷ corroṭaraṇi Vide CILĒTAIYAṆI.

palmūlappiratiyiyal Intertextuality. The condition of interconnectedness among texts, or the concept that any text is an amalgam of others, either because it exhibits signs of influence or because its language inevitably contains common points of reference with other texts, such as allusion, genre, stylistic features, etc.

pallavi The first refrain in a musical composition.

pallāṇṭu Vide TIRUPPALLĀṆṬU. Cf. ĀṆṬUNILAI.

palliyam Musical instruments of all kinds.

palvayir pōliyuvamai Vide KŌVAI UVAMAI.

palapaṭappuṇaivaṇi Vide ULLĒKAM.

palaporuḷ uruvakam A figure of speech and a sub-class of URUVAKAM: metaphor in which several of the things / ideas comprising a verse are metaphorized.

palaporuḷ uvamai (Also PALAVIYAI UVAMAI) A figure of speech and a sub-class of UVAMAI: comparing an object with several things.

palavaṭimukkāl Vide PAKROṬAIVENPĀ,

palavikarpam A verse having two or more kinds of agreement of second letters.

palaviyal uvamai Vide PALAPORUL UVAMAI.

palaviṇaīc cilētai Vide CILĒTAIYAṆI.

pavamattimam A stanza of four lines of equal CĪR in which the first and the last lines have fewer letters than the other two lines.

pavaṇikkātal A verse genre: poem in which a woman, fascinated by the beauty of a hero riding in procession, is said to reveal her disconsolate love to her maids. Cf. ULĀ.

paṇantakkarākam A melody-type of the ancient times.

paḷampaṇcuram A secondary melody-type of the KUṆṆCI class.

paḷamputumaivātam Paleo-modernism.

paḷamarapuk katai Legend. It is a story dealing with the exploits of a cultural hero, likely to be grounded in historical fact, and less focused on the supernatural. Cf. PURĀṆAKATAI.

paḷamai maṇappāṅku Conservatism.

paḷamaiyiyam Primitivism. A doctrine that postulates that although humans are essentially good, they have been corrupted by "civilization". Primitivists typically espouse a certain 'back to nature' philosophy that has led to the glorification of both the past eras and the past peoples seen as natural, in contrast to the largely urban culture that exists today.

paḷamaivātam Orthodoxy.

paḷamoli A folk genre: poem comprising proverbs and ancient sayings; proverb, maxim. Cf. MUTUCOL.

paḷikarappaṇkatam Vide KARANTA AṆKATAM.

paḷiccinārpaṇital A sub-situation under the PURAM theme PĀTĀṆṬIṆAI: adoring and worshipping God for the attainment of ■ goal.

paḷittamoliyāṇ ilukkakkūḷal Vide NŪRKURRAM.

paḷippu oppumaikkūṭṭam Vide UṬAṆILAIC-COLLANI.

paḷippuvamai Vide NINTAIYUVAMAI.

paḷivaravu uraittup pakal varavu vilakkal A sub-situation under the AKAM theme VARAIVUMUṬUKKAM: the confidante forbidding the hero to come for trysts by day, by pointing out the gossip it involves.

paḷ (Also PAḷḷU) I. A verse genre: dealing with the life of the paḷḷar ■ social class (mainly engaged in agricultural labour). 2. A tune, used especially when offering sacrifice to Kāḷi.

paḷḷimicaittōṭṭartal A sub-situation under the AKAPURAM theme PERUNṬIṆAI: the heroine nestled up to the hero on the bed during night.

paḷḷiyittattuyttal Vide AVAṆ IṆAIVIYAI ILVAYIN VIṬUTTAL.

paḷḷiyittattūṭal A sub-situation under the AKAM theme PARATTAIYIRPIRIVU: the heroine's love-quarrel with the hero in the bed-chamber as he comes back from courtesans.

paḷḷiyirpulavi Vide AṆAINTAVALI UṬAL.

paḷḷiyelucci Vide TIRUPPAḷḷIYELUCCI.

paḷḷu Vide PAḷ I.

parāṛcu Metrical syllable uniting the first KURALVENPĀ of a NĒRICAIVENPĀ and TAṆICCĪR.

parantalaicciṛappuppāṭṭu A verse genre: songs describing the KURAVAI dance performed in ecstasy by the goblins and spirits on the battlefield.

paṇavaiyoṭu varuntaḷ A sub-situation under the AKAM theme ORUVALITTANATTAL: the heroine's distressed words to the birds that go about eating without any concern for her.

paṇai 1. A percussion instrument ■ kind of drum. 2. A masquerade dance.

paṇaikūṭumpu A masquerade dance.

paṇainilai A verse genre: poem of behediction in VAṆCIPPĀ metre entreating God at temple festivals and at coronation for the prosperity of the king and wishing his country and town well.

paṇaimai A masquerade dance.

paṇmaṇimālai Vide KALAMPAKAMĀLAI.

paṇmukavātam Pluralism. Synthesis of different critical approaches. See ORUMAIVĀTAM.

paṇmolinnarāy maṇaṇayar vēṭkaiyil **cevilaiyi** **viṇātal** Vide NARRĀY MAṆAṆAYAR VĒṬKAIYIL CEVILAIYI VIṆĀTAL.

paṇṇirutirumaṇai The twelve canonical Saiva texts, viz., the first seven *tēvāram*, the eighth *tiruvācakam* and *tirukkōvaiyār*, the ninth *tiruvicaippā* and *tiruppallāṇṭu*, the tenth *tirumanṭiram*, the eleventh comprising 41 compositions of PIRAPANTAM genres, and the twelfth *periyapurāṇam*.

paṇṇirupāmālai A verse genre: poem comprising twelve stanzas each in a particular metre.

paṇṇīrāyirappaṭi A commentary on *tiruvāymoḷi* in 12,000 granthas by Aḷakiyamaṇavāla Ciyar.

paṇampū/paṇai Palmyra as totemic flower of the Cēra kings.

paṇiyetirpparuvam Vide MUTARPORUḷ.

paṇuval Text. Also called *pirati*. French structuralist critics argue that literary compositions ■■ texts rather than works. Thereby structuralists deny them the personalized character attributed to works wrought by ■ particular, unique author. They believe not only that a text is essentially impersonal, the confluence of certain pre-existing attributes of the social institution of writing, but that any interpretation of the text should result from an impersonal *lecture* (reading). The *lecture* includes reading with an active awareness of how the linguistic system functions.

Ronald Barthes distinguishes *text* from *work* in ■ different way, characterizing ■ text as open and ■ work as closed. According to him, works are bounded entities, conventionally classified in the canon, whereas texts engage readers in an ongoing relationship of interpretation and reinterpretation. He further divides texts into two categories : *lisible* (readerly) (VĀCAKAP PAṆUVAL) and *scriptible* (writerly) (ĀCIRIYAP PAṆUVAL), the former depending more heavily on convention, and the latter generally experimental.

paṇuval vālttu A theme in which an author's work is eulogized.

paṇuval veṇṇi A theme which focuses on the superior merits of ■ treatise over others.

pā A CEYYUḷURUPPU, comprising the four principal kinds of versification, viz., VENPĀ, ĀCIRIYAPPĀ, KALIPPĀ and VAṆCIPPĀ.

pākam Style of poetry, three in number, viz., KĀTALIPĀKAM, TIRĀṬCĀPĀKAM and NĀRIKĒLA-PĀKAM.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச ஞ ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā ī u ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

pākan An AKAM concept: the charioteer of the hero.

pākaṇṭaṇṇōṭu collal Vide TALAIVAṆ PĀKAṆOṬU COLLAL.

pākaṇōṭu collal Vide TALAIVAṆ PĀKAṆOṬU COLLAL.

pāṅkaṛkūṭṭam An AKAM concept: ■ thematic situation of the pre-marital (KAḻAVU) stage: union of the hero with the heroine effected through the help of his confidant.

pāṅkan An AKAM concept: the hero's confidant.

pāṅkan ikaḷntataṛku iraṅkal Vide IKAḷNTA-TAṚKU IRAṅKAL.

pāṅkan iraivaṇait tēṇṇal (Also VARPUṬṬAL) A sub-situation under the AKAM theme PĀṅKAṚKŪṬṬAM: the union of the hero and the heroine through the aid of the hero's confidant: the hero's confidant consoling the hero, offering to go to the place of the first meeting and report after seeing the heroine.

pāṅkan kuṛivaḷiccēṇal Vide KUṚIVAYIṚ CĒṚAL.

pāṅkan talaivaṇai uṛratu viṇātal (PĀṅKAN VIṇĀTAL) A sub-situation under the AKAM theme PĀṅKAṚKŪṬṬAM: the confidant enquiring of the hero the cause of his distress and the withering of his features.

pāṅkan talaivaṇai viyattal A sub-situation under the AKAM theme PĀṅKAṚKŪṬṬAM: the confidant praising the hero.

pāṅkan talaivaṇōṭaḷuṅkal (Also PĀṅKAN NONTU URAITṬAL) A sub-situation under the AKAM theme PĀṅKAṚKŪṬṬAM: the confidant expressing his sense of pity and grief at the hero caught in the passion of love.

pāṅkan taṇmaṇattalūṅkal (Also PĀṅKAN NONTU URAITṬAL) A sub-situation under the AKAM theme PĀṅKAṚKŪṬṬAM: the hero's confidant

regretting the infatuation of the hero with the heroine.

pāṅkan nontu uraittal Vide PĀṅKAN TALAIVAṆOṬAḷUṅKAL and PĀṅKANTAN MANAT-TAḷUṅKAL.

pāṅkan viṇātal Vide PĀṅKANTALAIVAṆAI UṚRATU VIṇĀTAL.

pāṅkaṇai niṇaital Vide TALAIVAṆ PĀṅKAṆAIC CĀṚTAL.

pāṅki Vide TŌḷI.

pāṅki accuṛuttal Vide TALAIVIIYAIP PĀṅKI ACCUṚUTTAL.

pāṅki aṇci accuṛuttal A sub-situation under the AKAM theme PĀṅKIYIṚKŪṬṬAM: the confidante (the hero persisting in his intention to have meetings with the heroine) fearing the kin and warning the hero against his attempts at meeting the heroine clandestinely.

pāṅki aruḷiyal kiḷattal Vide ARUḷĀL ARITENĀ VIḶAKKAL.

pāṅki avannāṭṭu aṇiyiyal viṇātal Vide UṬKOḷA VIṇĀTAL.

pāṅki aṇiḷpōṇṇu viṇātal Vide NANṆUTAL PĀṅKI AṚIḶPŌṆṬU VIṇĀTAL.

pāṅki aṇivuraittal A sub-situation under the AKAM theme PĀṅKIYIṚKŪṬṬAM: the hero informing the timid heroine while in the trysting place that the confidante is aware of their love-union.

pāṅki aṇṇilai koṭiyaiyeṇṇu iṇarttār māṇṇai ikaḷtal/pāṅki aṇṇilai koṭiyaiyeṇat talaivaṇai ikaḷtal A sub-situation under the AKAM theme PARATTAIYIṚPIRIVU: the hero too turning variant, the confidante disparaging him calling him unkind and cruel.

pāṅki āṭiṭam viṭuttukkoṇṭu akaṇal A sub-situation under the AKAM theme PAKAṚKŪṚI

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ■ i ī u ū e ē ai o ō au k k ṇ ■ ṇ ṭ ṇ t n p m y r l v j ḷ ḷ ṛ ṇ

ITAIYITU: (the heroine keeping herself off from play in anguish of love) the confidante-taking the heroine home from the place of sport.

pānki ārruvittal Vide TALAIMAKAḻAI PĀNKI ĀRRUVITTAL.

pānki ārruvittakāṛṛal Vide AVAL ĀRRUVIT-TAKAṚṚAL.

pānki ārruvittirunta arumai talaimakaṛṇkuk kūṛal Vide ĀRRUVITTIRUNTA ARUMAI KŪṚAL (CĀRRAL).

pānki iyamuṟṟōrtal Vide TŌRRATTĀLĀRĀY TAL.

pānki iyarpaḷittal Vide ATUKĒṬṬA PĀNKI IYARPAḷITTAL.

pānki ilvāḷkkai nanṇenṇu cevillikkuraittal (uṇarttal) (ALSO VALIPĀṬU KŪṚAL and VĀḷKKAI NANṇENṇURAITTAL) A sub-situation under the AKAM theme ILVĀḷKKAI: the confidante informing the foster-mother about the virtuous living of the hero and the heroine in their marital togetherness.

pānki iraiyōṛ kaṇṭamai pakarttal A sub-situation under the AKAM theme PĀNKIYIR KŪṬṬAM: the confidante telling her lady of her having met the hero.

pānki iraivaṇaiṇ palitturaittal A sub-situation under the AKAM theme VARAITAL VĒṬKAI: the confidante reproaching the hero (in his absence) for leaving the heroine in distress.

pānki iraiyikku avaṇkurai uṇarttal Vide IRAIVANTANAKKUK KURAINĒR PĀNKI IRAIVIKKU AṼAṆKURAI UṆARTTAL.

pānki iraiyikku iraiyōṇ kuṛippu-aṇivuruttal Vide IRAVUKKURĪ ĒRPITTAL.

pānki uraittal Vide TUNPURAL PĀNKI COLLEṆAC COLLAL.

pānki ulakiyal uraittal Vide ULAKURAITTU OḷITTAL.

pānkkikku ulakiṇmēlvaittu uraittal Vide ULAKIṆMĒLVAITTU URAITTAL.

pānki eṇṇai maṇaippatu eṇṇeṇat taḷāl Vide ENṆAI MAṆAIPPATU ENṆENAT TAḶĀL.

pānki eṇṇai maṇaittapiṇ eḷiteṇa nakutal Vide ENṆAI MAṆAITTAPIṆ EḷITEṆA NAKUTAL.

pānki kaḷaral Vide TALAIVIYAIP PĀNKI KAḶARAL.

pānki kulamuṛai kiḷattal A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: as the hero reveals his love for the heroine to the confidante, the confidante speaking of the incompatibility of their respective clans.

pānki kuṛiyuyttu nīṅkal Vide ITATTUYTTU AKARAL.

pānki kuṛiyiṭattu iraiviyaik koṇṭucēral Vide AVAṬKOṇṬUCĒRAL.

pānki kuṛiyiṭattu uyttu nīṅkal Vide ITATTUYT-TAKARAL.

pānki kaiyaṭai koṭuttal Vide ŌMPAṬUT-TURAITTAL.

pānki kaiyuṛai pukaḷtal (Also PĀNKI TAḶAIVIYAIP PUKAḷTAL) A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: the confidante as she informs her lady of the overtures of union by the hero, praising the love-token (a bunch of tender leaves) of the hero sent through her.

pānki kaiyuṛai maṇuttal A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: the confidante refusing to accept the hero's love-token (a bunch of tender leaves).

pānki kaiyuṛaiyērral Vide KAIYURAIYĒRRAL.

pānki koṭuṇcol collal Vide TALAIVIYAIP PĀNKI KOṬUṆCOL COLLAL.

pānki koṇṭunilaik kūṛal Vide KOṇṬUNILAIK-KŪṚU.

அ ஆ இ ற உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங ச ஞ ட ண் த ந ப் ம ய் ர் ல் வ் ழ் ள் ற் ள்
a ā ī ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

pāṅki cevviyarumai ceppal (Also PĀṆKI TALAIMAKAḤ CEVVIYARUMAI CEPPAL) A sub-situation under the AKAM theme PĀṆKIYIR-KŪṬṬAM: the confidante telling the hero of the difficulty of impressing his love overtures on the heroine who is not mature enough to understand them.

pāṅki cevilikku uṇarttal A sub-situation under the AKAM theme KARPOṬUPUNARNTA KAVVAI: the confidante informing the foster-mother of the elopement of the heroine with the hero.

pāṅki curattiyalpu uraittūḷi talaimakaḷ collal A sub-situation under the AKAM theme UṬANPÖKKU: the response of the heroine as the confidante tells her of the nature of the wilderness (which she has to take in her elopement).

pāṅki tamarvaraivu etirntamai talavikkū uṇarttal A sub-situation under the AKAM theme VARAIVUMALIVU: the confidante informing the heroine of her parents receiving the kin of the hero coming with the proposal of marriage.

pāṅki talaimakaṭkut talaimakaṇ celavuṇarttal Vide ŌṬARIKKANṆIKKU AVAN CELAVURAITTAL.

pāṅki talaimakaḷ avayavattu arumai cāṅṅal Vide AVAYAVAM EḷUTAL ARITṬAṆA VILAKKAL.

pāṅki talaimakaḷ cevviyarumai ceppal Vide PĀṆKI CEVVIYARUMAI CEPPAL.

pāṅki talaimakaḷai irkoṇṭu akaṇal (ēkal) Vide IRKOṇṬU ĒKAL.

pāṅki talaimakaḷaik kuṛiyiṭattuyttu nīṅkal Vide KUṚIYIṬATTU VAṬṬU NĪṆKAL.

pāṅki talaimakaḷaik kuṛiyiṭattukkoṇṭu cēṇal Vide AVATKOṇṬU CĒRAL.

pāṅki talaimakaḷait talaimakaṇkuk kaiyaṭai koṭuttal Vide ŌMPAṬUTTURAITTAL.

pāṅki talaimakaṇkuk kuṛiyiṭam kūṇal Vide KUṚIYIṬAM KŪṆAL.

pāṅki talaivaṇkuk kaiyaṭai kāṭṭal Vide ŌMPAṬUTTURAITTAL.

pāṅki talaimakaṇ ūṇkeṭuttiyampal A sub-situation under the AKAM theme IRUVUKUṚI IṬAIYIṬU: (as the heroine returns home without meeting the hero having been misled by the occurrence of ■ sign happening casually) the confidante telling the heroine of the ill caused by the casually occurring sign (ALLAKUṚI).

pāṅki talaimakaṇ munṇiṇṇu irceṇippu aṇivuṇuttal (Also PĀṆKI TALAIMAKAṆ MUNṆIṆṆU UṆARTTAL and MUNṆIṆṆU UṆARTTAL) A sub-situation under the AKAM theme ORUCĀRPAKARUKUṚI: the confidante telling the hero directly of the heroine being restrained at home.

pāṅki talaimakaṇ munṇiṇṇu uṇarttal Vide PĀṆKI TALAIMAKAṆ MUNṆIṆṆU IRCEṆIPPU AṚIVUṆUTTAL.

pāṅki talaimakaṇaic celavu vilakkal (Also PĀṆKI VILAKKAL) A sub-situation under the AKAM theme ORUVALITTANATTAL: (the hero declaring that he is leaving for his place) the confidante dissuading him from going to his town.

pāṅki talaivaṇku uṭanpōkku uṇarttutal A sub-situation under the AKAM theme UṬANPÖKKU: the confidante proposing to the hero elopement with the heroine.

pāṅki talaivaṇku ōmpaṭai cāṅṅal Vide TALAIVAṆKU ŌMPAṬAI CĀṆṆAL.

pāṅki talaivaṇku kaiyaṭai koṭuttal Vide ŌMPAṬUTTURAITTAL.

pāṅki talaivaṇ munṇiṇṇu uṇartti ōmpaṭai cāṅṅal (Also PĀṆKI MUNṆIṆṆU UṆARTTI ŌMPAṬAI CĀṆṆAL and MUNṆIṆṆU UṆARTTI ŌMPAṬAI

CĀRRAL) A sub-situation under the AKAM theme ORUCĀRPAKARKURĒ the confidante, entrusting the protection of the heroine to the hero after informing him of her being restrained at home.

pāṅki talaivaṇai uṭaṇpaṭuttal Vide AVAL UṬAṆPAṬUTTAL.

pāṅki talaivaṇait tērral Vide AVAL TĒRRAL.

pāṅki talaivaṇoṭu nontu viṇātal (Also PĀṅKI VANTŌNTANNOṬU NONTU VIṆĀTAL and VANTŌNTANNOṬU NONTU VIṆĀTAL) A sub-situation under the AKAM theme ORUVALĪT TAṆATTAL: the confidante enquiring, in a tone of distress, of the hero who has arrived beyond evening after a prolonged delay.

pāṅki talaivi arumai cārral Vide ARUMAIYIN AKARCI.

pāṅki talaivikku avaṇcelavuṇarttal (uraittal) Vide ŌṬARIKKANṆIKKU AVAṆCELAVURAITTAL.

pāṅki talaivikku uṭaṇpōkku uṇarttal Vide TALAIVIKKU UṬAṆPŌKKU UṆARTTAL.

pāṅki talaiviyai ārruvittiruntamai kūral Vide ĀRRUVITTIRUNTA ARUMAI CĀRRAL.

pāṅki talaiviyaiccāmtu kaiyurai kāṭṭal Vide TALAIVİYAI EYṬIP PĀṅKI KAIYURAI KĀṬṬAL.

pāṅki talaiviyai nīṅkit talaivaṇku ōmpaṭai cārral Vide TALAIVARṬU ŌMPAṬAI CĀRRAL.

pāṅki talaiviyaip pukaṭtal Vide CILAINUTAL PĀṅKI TALAIVYAI PUKAṬTAL.

pāṅki talaiviyai varaiyunaḷaḷavum varuntā-tiruntamai uraiyāy eṇral (Also VARAIYUNĀḷAḷAVUM VARUNTĀTIRUNTAMAI PĀṅKI TALAIVİYAI VIṆĀTAL) A sub-situation under the AKAM theme ILVĀLKKAR: the confidante enquiring of the heroine how she has endured the (trying) days till her union with the hero in marriage.

pāṅki talaiviyaip pukaṭtal Vide PĀṅKI KAIYURAI PUKAṬTAL.

pāṅki tāṇatu muṇṇē cārriyatu uraittal A sub-situation under the AKAM theme TAṆMAṆAI VARAITTAL: the confidante telling the hero that she has already informed the heroine's kin of their marriage.

pāṅki tērral A sub-situation under the AKAM theme VARAIVṬAIVAITṬUP PORUḷVAYIR PIRITAL: the confidante consoling the distressed heroine and assuring her of the early arrival of the hero.

pāṅki niṅkurai niyē ceṇṇurai eṇral A sub-situation under the AKAM theme PĀṅKIYIR KŪṬṬAM: the confidante asking the hero to speak of his love to the heroine directly.

pāṅki niṅkurai niyē col eṇal Vide TUṆFURAL PĀṅKI COLLEṆAC COLLAL.

pāṅki niṇporuḷ pirivurai niyavaṭku eṇral Vide NIṆPORUḷ PIRIVURAI NIYAVAṬKU EṆRAL.

pāṅki neṇṇiyātu arumai kūral (Also VALIYARUMAİKŪRI MAṬUTTAL) A sub-situation under the AKAM theme IRAVUKKURĒ (the hero having entreated the confidante for arranging trysts), the confidante refusing to arrange night trysts telling him of the hardships of the tract through which he comes.

pāṅki pētaimai ūṭṭal A sub-situation under the AKAM theme PĀṅKIYIRKŪṬṬAM: the confidante speaking of the immaturity and innocence of the heroine as regards the hero's passion for her.

pāṅki pulampal A sub-situation under the AKAM theme ORUCĀRPAKARKURĒ (the heroine being distressed at the advent of the evening) the confidante lamenting the plight of the heroine.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஓ ஔ ஶ ஷ ஸ ஹ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ள்
a ā i ī u ū e ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṣ

pānki pōkkuṭaṇ paṭuttal Vide AVAL
UṬANPAṬUTTAL.

**pānki maṇamaṇaica ceṇra ceviliṅku iruvar
aṇṇum uraittal** (Also MAṆṬAL MAṆAIVARU
CEVILIṅKU IKUḷAI AṆṬURAVU UṆARTTAL.) A sub-
situation under the AKAM theme ILVĀḷKKAI:
the confidante impressing the foster-
mother, who has visited them, with the
warmth of conjugal intimacy between
the hero and the heroine

**pānki matiyeṇ avaravar maṇakkaruttu
uṇarttal** (Also MATIYEṇ AVARAVAR
MAṆAKKARUTTU UṆARTTAL.) A phase of the
sub-situation IRUVARUMUḶVALI AVANVARA-
UṆARTAL under the AKAM theme PĀNKI
MATIYUṬAṆPĀṬU: the confidante of the
heroine reading into the minds of the hero
and the heroine.

pānki matiyeṇpāṭu An AKAM thematic
situation in the KAḶAVU phase of love: the
confidante's grasp of the love-union
between the hero and the heroine.

pānki maṇuttal A sub-situation under the
AKAM theme TŪṬIRPIRIVU: the confidante
refusing to go with the resolve of the
hero to part from the heroine on a mission
for the king.

pānki maṇaiviyaip pukaḷtal Vide CILAI NUTAL
PĀNKI TALAIVIYAIP PUKAḶTAL.

pānki muṇṇinṇu uṇartti ōmpaṭai cāṇṇal Vide
PĀNKI TALAIVAṆ MUṆṆINṆU UṆARTTI ŌMPAṬAI
CĀṆṆAL.

pānki muṇṇuru puṇarcci muṇaiyuraḷ kūṇal
(Also PĀNKI MUṆṆURU PUṆARCCI MAṆAI-
YURAKKŪṆAL.) A sub-situation under the
AKAM theme PĀNKIYIRKŪṬṬAM: the confidante
telling the hero to have his own ways of
meeting the heroine as he did earlier
(without her coming into the picture).

pānkiyar kēṭṭu narṇāyṅku uraittal A sub-
situation under the AKAM theme MITCI:
informed of the return of the hero and
the heroine from elopement, the
companions of the latter bringing the
news to the mother.

pānkiyitaiccēṇal A sub-situation under the
AKAM theme MATIYUṬAMPATUTTAL: the hero
approaching the confidante with a view
to getting her help to meet the heroine.

**pānkiyeṇ uṇarnta cevili tēṇṇuvōrkku
etiraḷintumuḷital** Vide CEVILI INAIYAL
EṆPŌRKKU ETIRAḷINTUMUḶITAL.

pānkiyirkūṭṭam Vide TŌḷIYIRKŪṬṬAM.

pānkiyaiyaṇṇal (Also VĀYILPERRUYTAL.) A sub-
situation under the AKAM theme
PIRIVULIKKALĀNKAL: the hero being relieved
of anxiety as he spots the confidante
through whom he is sure of meeting the
heroine.

pānkiyait talaivaṇ paḷittal A sub-situation
under the AKAM theme PĀNKIYIRKŪṬṬAM: the
hero condemning the confidante for her
unhelpful attitude in arranging meetings
between him and the heroine.

pānkiyait talaivi maṇaittal A sub-situation
under the AKAM theme PĀNKIYIRKŪṬṬAM: (as
the confidante tells the heroine of
having met the hero her lover), the
heroine denying that she has fallen for
him.

pānkiyai muṇital Vide TALAIVI PĀNKITAṆṆAI
MUṆITAL.

pānkiyōṭu narṇāy pulampal Vide NARRĀY
PĀNKIYŌṬU PULAMPAL.

pānkiyōṭu varuṇaṇ pakarttal A sub-
situation under the AKAM theme PĀNKIYIR-
KŪṬṬAM: the hero imploring the heroine to
come with her confidante in future.

pānki vantōṭtannoṭu nontu viṇātal Vide
PĀNKI TALAIVAṆOṬU NONTU VIṆĀTAL.

pānki valampurikēṭṭu avaṇvaravu
arivuruttal A sub-situation under the AKAM
theme VARAVITTAIVAITTUP PŌRULVAYIR PIRITAL:
the confidante on hearing the sounding
of the *valampuri caṅku* (the conch whose
spirals turn to the right) from the chariot
of the hero, informing the heroine of his
arrival.

pānki varpuruttal A sub-situation under the
AKAM theme KĀVARPIRVU: the confidante
impressing on the heroine the abiding
love of the hero.

pānki vaṇpurai 1. Vide TALAIMAKAḶAIP PĀNKI
ĀRRUVITTAL. 2. A sub-situation under the
AKAM theme TŪTIRPIRVU: the confidante
impressing the heroine with the sure
return of the hero on fulfilling his
mission of embassy. 3. A sub-situation
under the AKAM theme PŌRULVAYIRPIRVU: the
confidante assuring the heroine of the
return of the hero when his mission for
acquiring wealth is fulfilled.

pānki viṭuttal Vide TALAIVAṆAIP PĀNKI VIṬUTTAL.

pānki vilakkal Vide PĀNKI TALAIMAKAṆAIC
CELAVU VILAKKAL.

pānki verivilakkal (Also VERIVILAKKAL) A sub-
situation under the AKAM theme
ARATTOṬUNIRRAL: the confidante preventing
the dance of possession (by God
Murukan) of the priest from being
performed which was arranged by the
foster-mother.

pānki vaikiruḷ viṭuttal A sub-situation under
the AKAM theme UṬAṆPŌKKU: the confidante
leaving the heroine with the hero for
elopement in the thick of darkness.

pānkiṟkūṭtal Vide ĀYATTUYYTAL.

pānkoṭu talāal Vide PĀNKARKŪṬṬAM.

pācaṇṇam Knowledge obtained through the
senses and the mind, dist. from PACUṆṆAM
and PATIṆṆAM.

pācam A concept in CAIVACITTĀNTAM: bond or
the obstructive principle which hinders
the souls from finding release in union
with Civaṇ, comprising three impurities,
(MUMMALAM) viz., ĀṆAVAM (matter eternally
encasing the soul till its final liberation),
KAṆMAM (load of results of past actions)
and MĀYAI (matter of three kinds, viz.,
vintu, *mōkiṇi* and *māyēyam*).

pācaṇai Encampment of an invading army;
war-camp.

pācaṇinilai A sub-situation under the PURAM
theme VAṆCITṬIṆAI: the king remaining at
the war-camp even as the enemy kings
turn submissive abandoning their
hostility.

pācaṇai pulampal/pācaṇai mullai Vide
PERUNṬIṆAL.

pācaṇai murri mīṇṭu ūrvayin vanta talaivaṇ
pākarkuc (parivoṭu) collal (molital) The
utterance of the hero to his charioteer,
having returned to his town after the end
of the hostilities.

pācinilai (Also NĪRCCEṬU VĪṆTA PĀCI) A sub-
situation under the PURAM theme
ULĪṆAITṬIṆAI: the crushing defeat of an
enemy in an action at the moat of his
fortress inflicted by an invading army.

pācinikku A mode of construing of a stanza
by which a number of independent
sentences are held together by a central
idea running through the whole.

pācupatam One of the six sects peripheral to
CAIVAM, which does not recognise the
existence of ĀṆAVAMALAM and holds that

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ள்
■ ā ī ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v l ! r ṇ

Civan entrusts the perfected soul with His function.

pācurañ cēvittal To recite sacred poems
(Vaisnavism).

pācuram The hymns of ĀLVĀR-S.

pañcarāttiram A school extrinsic to CAIVAM -
VAIṆAVAM, according to which Vācutēvaṇ
is the Supreme Reality.

pāñcālāneri One of the intrinsic aspects of excellence of poetic style marked by characteristics that represent a compromise between those of VAITARUPPANERI and those of KAUTANERI.

pāṭṭālī ilakkiyam Proletarian literature.
Literary works that deal with working
classes and working-class life, mainly
focusing on their economic conditions,
with an underlying propagandist intent.

pāttitaivaitta kurippu Vide URAI 2.

pāṭīyal Treatise on poetic composition, dealing with various poetic genres, mythical orientations to the origin of letters, propriety in the use of letters, correlation between prosodic features and social orthodoxy, letters being auspicious or inauspicious, etc.

pāṭṭuṭaittalaivan/pāṭṭunāyakan Hero of a poem.

pāṭṭumaṭai A series of songs sung at intervals in dances.

pāṭakaccīraṭi paṇintapiṇ iraṇkal A sub-
situation under the 'AKAPPUṬAM theme
PERUNṬINAI: the heroine's heart melting as
the hero falls at her feet with folded
hands.

pātakamatakku Vide MATAKKANI.

pātapētam Variant reading of 𑀧𑀲𑀭𑀸𑀓𑀲𑀢𑀺𑀓𑀲𑀢𑀺𑀓 text.

pāṭal 1. Versifying, singing. 2. Song, lyric. 3. Poem, poetry.

pāṭalperratalam Shrine sanctified by the
hymns of NĀYANMĀR-S. Cf. TIVVIYA TĒCAM.

pāṭalven̄ri A PURAM sub-situation: the theme of a songstress singing surpassingly well.

pātarpayan Effect of ■ song.

pātāntinai A PURAM situation: praising a hero's fame, power and munificence. Its AKAM (AKAPPURAM) parallel is KAIKKILAI.

pāṭanpāṭṭu A verse genre: poem praising
hero's fame, valour, munificence, etc.,
panegyric poem.

pāṭanāvātam An intrinsic sect of CAIVAM according to which the soul has ĀṆAVAMALAM clinging to it even in the final state and lying in a stone-like condition when attaining salvation.

pāṭikkotuttal To compose ■ poem.

pāṭiyakārar Author of an elaborate commentary.

pāṭiyam An elaborate commentary on a CŪTTIRAM.

pāṭiṇi (Also PĀṬUVICCI) Songstress of the PĀṆAR social class.

pātiporū Subject matter.

pāṭuvicci Vide PĀṬINI.

pātai A secondary melody-type of the KURINCI class.

pāṭaippāṭal Kinds of poetic pieces used in
AKANĀTAKAM and PURANĀTAKAM.

pāṇ 1. Vide KALAMPAKAM. 2. A song. 3. Vide PĀNAR.

pāṇṭarāṅkam Dance of Civaṅ when he destroyed the *tiripuraṁ*, a class of KŪTTU.

pānti A melody-type known ■■ *takkēci*.

pānpāṭṭu A sub-situation under the PURAM theme TUMPAITṬINAI: bards skilled at lute singing funeral songs in honour of the warriors that fell fighting in a battlefield after slaying the elephants of the enemy.

pāṇmakan Man of the PĀṆAR social class.

pāṇvaravuraittal A sub-situation under the AKAPPURAM theme PERUNṬINAI: the confidante informing the heroine about the coming of the minstrel-messenger of the hero.

pāṇar (Also PĀṆ 3) An ancient class of bards and minstrels.

pāṇar ilakkiyam Bardic literature, declamatory or proclamatory in form and content, often honouring or celebrating a great person, group of people or place.

pāṇaṇ pulanturaittal A sub-situation under the AKAM theme PARATTAIYIRPIRIVU: the minstrel, with the heroine's denial of ingress to the hero, returning in grief.

pāṇaṇ varavuraittal A sub-situation under the AKAM theme PARATTAIYIRPIRIVU: the confidante informing the heroine of the arrival of the minstrel to bestir the hero from sleep without knowing that the hero has gone seeking courtesans.

pāṇaṇvāyil pakartal A sub-situation under the AKAM theme PARATTAIYIRPIRIVU: the heroine sulking, the minstrel-singer approaching her as the messenger of the hero who has since returned from the prostitutes.

pāṇaṇvāyil maṇuttal Vide TALAIVI PĀṆANAI MAṆUTTAL.

pāṇanoṭu vekulūtal A sub-situation under the AKAM theme PARATTAIYIRPIRIVU: the heroine reprimanding the minstrel as he comes entreating ingress to the hero.

pāṇārruppaṭai 1. A sub-situation under the PURAM theme PĀTĀṆṬINAI: a minstrel directing a fellow minstrel to a munificent patron. 2. A kind of ĀRRUPPAṬAI poem: ■ minstrel directing a fellow minstrel to a munificent patron.

pāṇi A secondary melody-type of the MULLAI class.

pāṭtirat taṇimoli Aside. A convention in drama whereby ■ character onstage addresses the audience to reveal some inner thought or feeling that is presumed inaudible to the other characters onstage who might be in earshot. Cf. TAṆIMOLI.

pāṭtirappaṭaiippu Characterization. It refers to the various means by which ■ author describes and develops the characters in a literary work. E.M. Forster makes ■ distinction between flat (ORUNILAI MĀNTAR) and round (VAḶARNILAI MĀNTAR) characters. Characters may also be divided into static and dynamic characters. The former do not change significantly over the course of a work, while the latter change in response to circumstance and experience.

pāṭtiram Character.

pātam Unit of metrical measure; line of stanza.

pātamatakku Vide MAṬAKKANĪ.

pātamayakku 1. Stanza whose lines are capable of transposition. 2. A kind of artificial stanza of four lines, the first three of which are taken from works of other poets while the last is composed by the author.

pātātikēcam A verse genre: a poem describing the beauty of a protagonist in respect of all the limbs from foot to head. Cf. KĒCĀṬIPĀTAM.

pāṭicamacceyyuḷ An AḻAVALICANTAM kind marked by (i) balance of feet in the first two lines, and the increase of a letter in the last two lines, or (ii) balance of feet and the increase of ■ letter in the first two lines, and the balance of feet and the reduction of a letter in the last two lines, or (iii) balance of feet and the reduction of a letter in the first two feet, and the balance of feet and the reduction of ■ letter in the last two feet, or (iv) reduction and increase of letter in the alternate lines.

pāṭicamaviruttam An AḻAVALICANTAM kind marked by (i) balance of feet in all the four lines, and (ii) the reduction of letter in the first two lines and the increase of letter in the last two lines.

pāṭippukkūrru Vide COLLĀṬAL KŌTPĀṬU.

pāṭippumāyai Affective fallacy. It is the error of evaluating a poem by its effects upon the reader. The affective fallacy has been contested by reader-response criticism. See VĀCAKAR AṬIPPAṬAIT TIRANĀYVU.

pāṭiṭu A sub-situation under the PUṚAM theme VEṬCITṬINAI: describing the apportioning of cows captured from an enemy among the soldiers as directed by their chief.

pānāṭakam Poetic theatre, poetic drama, verse drama, dramatic verse, dramatic poetry.

pāmpāṭṭi A kind of (masquerade) dance.

pāmaranaṭai Demotic, the unpretentious style of a certain type of literary work, marked by the associations, diction, rhythms, and syntax of everyday speech. Cf. PAṆṬITANAṬAL.

pāmālai Vide KAVIMĀLAI.

pāyiram A commendatory introduction in verse to poetic and grammatical compositions.

pārppanappakkam The six-fold occupations of a brahmin, viz., learning, instruction, performing sacrifice, making others perform sacrifice, liberality and accepting acts of liberality.

pārppanamullai A sub-situation under the PUṚAM theme VĀKAITṬINAI: ■ brahmin bringing home the sense of impartiality and justice in order to remove the enmity of the warring kings.

pārppanavākai A PUṚAM sub-situation describing the greatness of a learned brahmin attained through the performance of sacrifices.

pārakāviyam Great epic.

pārati Vide NĀṬAKAVIRUTTI.

pārāṭṭumuraṭṭiranāyvu Vide NALATTIRANĀYVU.

pārāṭṭetuttal A MEYPPĀṬU pertaining to the fourth phase of pre-marital love: the heroine's (after the union) ecstatic recollection and praise of the hero's love for her and his attendant acts.

pārāyaṇam Ceremonial recitation or reading of sacred books.

pāl 1. An AKAM concept: fate, destiny. 2. Classification into AKATTINAI and PUṚATTINAI. 3. Chapter. 4. Gender.

pālmullai A PUṚAM sub-situation: theme of ■ lover, who has married his lady-love, praising the destiny that brought them together.

pālvaraiteyvam Deity that metes out the results of good and evil deeds.

pālattāṇam Vide TĀṆAM.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஂ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ள்
■ ā i ī u ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṛ

pālvakait tīraṇāyvu Gender criticism, a type of literary criticism that focuses on - and critiques - gender as it is commonly conceived, seeking to expose its insufficiency as ■ categorizing device. Gender critics reject the view that gender is something natural or innate, arguing instead that gender is ■ social construct, a learned behaviour, a product of culture and its institutions.

Gender criticism has also been associated with feminist criticism, in that gender critics draw heavily on feminist theory and practice, even as they attack many feminist concepts and claims such as equating gender with sex, and gender difference with sexual difference. See also PEṇṇIYAM and PEṇMAIYAT TIRANĀYVU.

pāliyarpaṭimam Phallic image. Phallus is a symbol or representation of the penis, particularly when used to signify power. Freud identified the stage in which children become interested in their own sexual organs as the phallic stage, ■ normal stage in the development not only of libidinal desire but also of human subjectivity more generally.

pālai 1. An AKAM concept: one of the five-fold description of landscape: wasteland. 2. An AKAM theme: separation of the hero from the heroine and the attendant anguish of the latter, as appropriate to the wasteland region. Its PURAM parallel is VĀKAI. 3. A specific melody-type. 4. A kind of lute. 5. A group of melodies, of which there are seven classes, viz., CEMPĀLAI, PAṬUMALAI, CEVVALIPPĀLAI, ARUMPĀLAI, KOṬIPPĀLAI, MĒRCEMPĀLAI, and VILARIPPĀLAI.

pālaittirām (Also PĀLAIYĀLTṬIRAM) Group of secondary melodies of the PĀLAI class.

pālainilai A sub-situation under the PURAM theme KĀNCITTINAI describing the mood of a widow who, intending to immolate herself on her husband's funeral pyre, rebukes those who try to dissuade her.

pālaippan (Also PĀLAIYĀL2) A primary melody-type.

pālaiyāl 1. An indigenous stringed instrument of the wasteland (PĀLAI). 2. Vide PĀLAIPPAṆ.

pālaiyālttirām Vide PĀLAITTIRAM.

pāvaṇṇam One of the specific sound features of a verse (VAṆṇAM): rhythm effected by the use of ■ short line of one foot of ■ word or ■ syllable (COṬCĪR) in a grammatical or prosodical or poetical treatment.

pāvikam The basic idea running through an epic or any narrative poem.

pāvinṇuṇarppu A kind of artificial stanza of five lines, with the initial words of the first four lines drawn from other poets.

pāvinṇeluntakiḷavi Vide URAI 2.

pāviṇam The three auxiliary verse types, viz., TURAI, TĀLICAL and VIRUTTAM of the principal verse classes AKAVAI, KALIPPĀ, VAṆCIPPĀ and VEṇPĀ. (For descriptions, see the respective entries on the principal verse classes)

pāvai (Also PĀVAIPPAṬṬU) A verse genre composed in IYARRARAVIṆAIK KOCCAḶAM metre: virgin girls bathing in holy waters (and singing) and praying for good husbands, rains and prosperity. Cf. PĀVAINŌṆPU.

pāvaikkūttu Dance ■ of Lakṣmi when She assumed the form of KOLLIPPĀVAI, fascinated the ACURAR and made them fall down insensible, a variety of KŪTTU.

pāvainōṇpu The observance with fasting and worship by virgin girls. Cf. PĀVAL.

pāvaippāṭṭu Vide PĀVAL.

pāvaiyāṭal 1. Play with doll - ■ folk game. 2. One of the sections in certain PENPĀRPILLAITTAMIL works.

pārporuttam Vide CEYUṬPORUTTAM.

picciyār Vide KALAMPAKAM.

pici (Also VIṬUKAVI 2) A literary type: a kind of enigma in which an object or an idea is indicated or evoked by the description of something resembling it.

piṭakam A Buddhist scripture.

piṭivenṇi A PUṬAM sub-situation: theme of ■ dancer dancing in the manner of a cow-elephant.

piṇṭacūttiram CŪTTIRAM mentioning a major topic in a general way.

piṇṭam A grammatical treatise comprising CŪTTIRAM, chapters and divisions one within the other.

piṇi One of the sources of the MEYPPĀṬU, ILIVARAL (ridicule): disease.

pintuciyaṭakam A variety of CITIRAKKAVI: verse that has its contextual sense and the metrical pattern intact even as ■ consonant is left out in a word.

pintumati A kind of verse in which every letter is followed by ■ consonant.

pipilikāmatṭimam A quatrain in which the lines are all of equal metrical length and the letters of the first and the fourth lines exceed those of the intermediate lines.

pirakaraṇappirakaraṇam A drama dealing with ARAM, PORUL and INPAM.

pirakaraṇam A drama dealing with ARAM and PORUL.

pirakāmiyam Vide AṬṬAMĀCITTI.

piracāpattiyam 1. A form of marriage which consists in the gift of a girl by her father to the bridegroom without receiving bride-price from him. 2. A form of marriage which consists in the gift of ■ girl with property or other valuables worth double the bride-price received. 3. A form of marriage which consists in the gift of ■ girl to a proper person of her maternal uncle's or paternal aunt's family when ■ proposal is made.

piracāram Propaganda.

pirattāram Enumeration of all the possible combinations of metrical syllables in a given verse type.

pirattiyāṇikavaṇi (Also VIRALKŌḷAṇI) A figure of speech in which one is described as trying to injure a person or thing resembling one's enemy when the enemy himself cannot be injured.

piratiṇṇai Vide ANUMĀNA URUPPU.

piratipalippukkoḷkai Theory of reflection.

piratimālai A stanza which begins with the last word or syllable of another stanza, a capping verse.

piratimukam Vide NĀṬAKACCANTI.

piratiyiyaḷ Textuality.

piratūpavaṇi Vide ITARAVITARAVUVAMAI.

pirapaṇcamuraṇ Vide MURAṆ 2.

pirapatti The Vaiṣṇava tradition of complete surrender to God.

pirapantam Vide CIRILAKKIYAM.

piramatēyam Lands granted to brahmins free of assessment.

piramam Marriage consisting in the gift by a father of his daughter, aged twelve, before her second menstruation, adorned with jewels, to ■ bachelor of forty-eight,

learned in the *Vēdas*, one of eight kinds of MAṆAM.

piramāṇa āpācam Fallacy, unsound reasoning, of which there are eight kinds, viz., CUṬṬUṆARVU (knowledge of the mere existence of ■ thing without knowing its nature), TIRIYAKKŌṬAL (mistaking one object for another), AIYAKKĀṬCI (perception too dim to decide whether ■ thing is this or that), TĒRĀTUTĒṬAL (mistaking one object for another without investigation) KAṆṬUṆARĀMAI (cautious wisdom not going with the knowledge of objects), ILVALAKKU (speaking of non-existent things), UṆARNTATAI UṆARTTAL (restating ■ existing truth) and NIṆAIPPU (fallacious reasoning based on hearsay).

piramāṇacceyyu! A stanza in which there occur KURU and LAKU evenly in a balanced order.

piramāṇam (Logic) means of acquiring certain knowledge, being ten, viz., KAṆṬAL or KĀṬCI 4 (perception as a mode of proof), AṆUMĀṆAM or KARUTAL 2 (inference), ĀKAMAM (Scriptures believed to be revealed by God), UVAMĀṆAM (analogy), ARUTTĀPATI (assumption of something to account for another thing which is otherwise unaccountable) APĀVAM (non-existence or negation), IYALPU (understanding from the context), AṬIKAM (tradition coming down in common speech), MĪṬCI 2 (recovering an aspect not known from what is stated) and ULLANERĪ (knowing of the existence of one thing from the activity of another).

pirāṭti Vide AṬṬAMĀCĪṬṬI.

pirāmaṇamayamāṭal Sanskritization.

pirāyṭicam Freudism, the technique of psychoanalysis, pioneered by Sigmund

Freud that focusses on the study of literature from the standpoint of its relationship to its author's or reader's mind.

pirital An AKAM concept: the motif of separation appropriate to the PĀLAI tract. Cf: PIRIVU.

pirintamaikūṛal 1. A sub-situation under the AKAM theme PORUḶVAYIR PIRIVU: the confidante informing the heroine of the parting of the hero for earning wealth. 2. Vide TALAIVIKKU AVANĊELAVUṆARTTAL. 3. Vide TUṆAIVAYIR PIRINTAMAI TŌḶI TALAIMAKAṬUṆARTTAL.

pirinticai A rhythm in verse: split units (divers) rhythm.

pirinticai akaval iṭaivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall split-units rhythm (like the neighing of a large horse, the crying of a cow, and the intermittent single and double beats of ■ drum) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of medials.

pirinticai akaval kuṛilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall split-units rhythm (like the neighing of a large horse, the crying of a cow, and the intermittent single and double beats of a drum) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of short vowels.

pirinticai akaval neṭilvaṇṇam One of the specific sound features of ■ verse (VAṆṆAM): overall split-units rhythm (like the neighing of a large horse, the crying of a cow, and the intermittent single and double beats of ■ drum) with rippling

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ கங் ச ஞ ட ண த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
ā ā ī ī u ū ē ē ai o ō au k k n c n̄ ṭ ṇ t n p m y r l v j l r ṇ

sound (like the whirl in water and the whirling of the wind) effected by the dominance of long vowels.

pirinticai akaval melivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall split-units rhythm (like the neighing of ■ large horse, the crying of a cow, and the intermittent single and double beats of ■ drum) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of nasals.

pirinticai akaval valivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall split-units rhythm (like the neighing of ■ large horse, the crying of a cow, and the intermittent single and double beats of a drum) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of plosives.

pirinticai oḷukal itaivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall split-units rhythm (like the neighing of ■ large horse, the crying of a cow, and the intermittent single and double beats of ■ drum) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of medials.

pirinticai oḷukal kuṛivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall split-units rhythm (like the neighing of ■ large horse, the crying of a cow, and the intermittent single and double beats of a drum) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of short vowels.

pirinticai oḷukal neṭivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall split-units rhythm (like the neighing of a large horse, the crying of a cow, and the intermittent single and double beats of ■ drum) with ■ smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of long vowels.

pirinticai oḷukal melivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall split-units rhythm (like the neighing of ■ large horse, the crying of a cow, and the intermittent single and double beats of ■ drum) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of nasals.

pirinticai oḷukal valivaṇṇam One of the specific sound features of ■ verse (VAṆṆAM): overall split-units rhythm (like the neighing of a large horse, the crying of a cow, and the intermittent single and double beats of a drum) with ■ smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of plosives.

pirinticaikkural Vide ACAIYAṬI.

pirinticaittuḷḷal A kind of rhythm peculiar to KALI verse: jumping rhythm caused due to the mixture of KALITTALAI and others, i.e., odd combinations of simple ending trisyllabic feet and other combinations.

pirinticaittūṅkal A kind of rhythm peculiar to VAṆCI verse: sleeping rhythm caused due to the mixture of VAṆCIITTALAI and others, i.e., even and odd combinations of complex ending trisyllabic feet and other combinations.

pirinticai mellicai itaivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall split-units rhythm (like the neighing of a large horse, the crying of a cow, and the intermittent single and double beats of ■ drum) with ■ soft flow (like the gait of ■ swan, the soft low sound of ■ drum and the walking on sand) effected by the dominance of medial consonants.

pirinticai mellicai kuṛivaṇṇam One of the specific sound features of ■ verse (VAṆṆAM): overall split-units rhythm (like the neighing of a large horse, the crying of a cow, and the intermittent single and double beats of ■ drum) with ■ soft flow (like the gait of a swan, the soft low sound of a drum and the walking on sand) effected by the dominance of short vowels.

pirinticai mellicai neṭilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall split-units rhythm (like the neighing of a large horse, the crying of a cow, and the intermittent single and double beats of a drum) with a soft flow (like the gait of ■ swan, the soft low sound of a drum and the walking on sand) effected by the dominance of long vowels.

pirinticai mellicai melivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall split-units rhythm (like the neighing of a large horse, the crying of a cow, and the intermittent single and double beats of a drum) with a soft flow (like the gait of a swan, the soft low sound of a drum and the walking on sand) effected by the dominance of nasal sounds.

pirinticai mellicai valivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall split-units rhythm (like the neighing of ■ large horse, the crying of a cow, and the intermittent single and double beats of ■ drum) with a soft flow (like the gait of ■ swan, the soft low sound of ■ drum and the walking on sand) effected by the dominance of plosive consonants.

pirinticai vaṇṇam One of the specific sound features in verse (VAṆṆAM): overall split-units rhythm, being of twenty sub-classes. (For description of each class, see headwords beginning PIRINTICAI).

pirinticai vallicai itaivaṇṇam One of the specific sound features of ■ verse (VAṆṆAM): overall split-units rhythm (like the neighing of a large horse, the crying of a cow and the intermittent single and double beats of a drum) with a hard flow (like the twisting of iron wire or leather into ropes and the rolling of a stone over another stone) effected by the dominance of medial consonants.

pirinticai vallicai kuṛivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall split-units rhythm (like the neighing of ■ large horse, the crying of a cow and the intermittent single and double beats of ■ drum) with a hard flow (like the twisting of iron wire or leather into ropes and the rolling of ■ stone over another stone) effected by the dominance of short sounds.

pirinticai vallicai neṭilvaṇṇam One of the specific sound features of ■ verse (VAṆṆAM): overall split-units rhythm (like the neighing of ■ large horse, the crying of ■ cow and the intermittent single and

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச ங் ட் ண் த் ந் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā ī ū ū ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

double beats of a drum) with a hard flow (like the twisting of iron wire or leather into ropes and the rolling of a stone over another stone) effected by the dominance of long sounds.

pirinticai vallicai melivaṇṇam One of the specific sound features of ■ verse (VAṆṆAM): overall split-units rhythm (like the neighing of a large horse, the crying of a cow and the intermittent single and double beats of ■ drum) with a hard flow (like the twisting of iron wire or leather into ropes and the rolling of a stone over another stone) effected by the dominance of nasal sounds.

pirinticai vallicai valivaṇṇam One of the specific sound features of ■ verse (VAṆṆAM): overall split-units rhythm (like the neighing of a large horse, the crying of a cow and the intermittent single and double beats of a drum) with a hard flow (like the twisting of iron wire or leather into ropes and the rolling of a stone over another stone) effected by the dominance of plosive consonants.

pirintu varukeṇṇal A sub-situation under the AKAM theme IYARKAIPPUṆARCCē the hero telling the heroine that he would be returning to her after a brief separation.

pirinilai navirciyaṇi Vide NIRUTTIYA-LAṆKĀRAM.

piriporuḷ corroṭar A defect in composition which consists in each line having an isolated meaning without a unified meaning of the stanza.

piriporuḷ corroṭar amaiti A poetic license which allows PIRIPORUḷ CORROṬAR in the appropriate contexts, such as the utterance of the intoxicated.

piriporuḷ toṭarmolikkurram A defect in versification.

pirimolīc cilētai Vide CILĒTAI 1.

piriyēṇṇal (Also PIRIVUṆARTTAL) A sub-situation under the AKAM theme IYARKAIPPUṆARCCē as the heroine grieves at the prospect of the hero leaving her, his assurance to her that he would not part from her.

pirivarumaikūri varaivukaṭātal A sub-situation under the AKAM theme PĀṆKIYIR KŪṬṬAM: the confidante, as she speaks of the need for marriage, to be heard by the hero remaining by the hedge-side, referring to the difficulty of the heroine to bear separation (with the millet having been harvested and the meetings having become scarce).

pirivārrāmai 1. A MEYPPĀṬU pertaining to the undistressed state (leading to marital love): the heroine's inability to bear the pain of separation. 2. An AKAM concept: separation from the hero being unbearable.

pirivārrāmai kārmicaivaittal A sub-situation under the AKAM theme VĒNTARUKU URULIPPIRIVU: the heroine, in separation from the hero being troubled at the advent of the rainy season, thinking that this season would make the hero, now on his mission, think of her and distract his attention from his duty.

pirivaiṭaiyārral A sub-situation under the AKAPPURAM theme PERUNṬINAI: the heroine, with her features of loveliness withering, enduring the separation of the hero.

pirivu An AKAM concept: separation of the hero from the heroine, being of several kinds, viz., ŌTARPIRIVU, VĒNTUVIṆAIPPIRIVU, or VĒNTARUKURULIPPIRIVU, PORUḷVAYIR-PIRIVU, PAKAIPPIRIVU, TŪṬṬIRIVU and KĀVARPIRIVU. Cf. PIRITAL.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங ச ஞ ட் ண் த ந ப ம ய ர ல் வ ழ ள ற ள்
a ā i ī u ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

pirivu arivittal Vide KĀVARUPPIRIVU
TALAimakāṇṭaṇṇāl uṇarnta tōḷi
TALAimakāṭkuṇarittal.

pirivukūral Vide TALAimakāṇṇāl uṇarnta tōḷi
TALAimakāṭkuṇarittal.

pirivukēṭṭu irāṅkal A sub-situation under the
AKAM theme KĀVARPIRIVU: the grieving of
the heroine when informed of the
parting of the hero.

pirivucuram A verse genre: poem on the
patient waiting of the heroine in
separation from the hero, an evolution
of the MULLAI poems of AKATTINAI.

pirivuṇṇapaṭuttal A sub-situation under
VARAIVITAIVAITTUP PORUḷVAYIR PIRITAL: the hero
getting the confidante agree to his
separation for earning wealth for
marriage.

pirivuṇarittal Vide PIRIVĒṇṇAL.

pirivu niṇaivuraittal 1. Vide TALAimakāṇṇāl uṇarnta tōḷi
TALAimakāṭkuṇarittal. 2. Vide
ĪTARUPPIRIVU TALAimakāṇṇāl uṇarnta
tōḷi TALAimakāṭkuṇarittal.

pirivulikkalaṅkal A sub-situation under the
AKAM theme IYARKAIPPUNARCC: the hero
being distressed as the heroine departs
after the union.

pirivulimakiḷcci A sub-situation under the
AKAM theme IYARKAIPPUNARCC: the hero
being exulted at the features of the
heroine as she departs after union.

pirēḷikai A kind of composition which
comprises riddles.

piḷḷaittōr tāṅkum kāval A sub-situation under
the AKAPPURAM theme VAKAITTINAI: the rule
of safeguarding the interests of those
who have misbehaved.

piḷḷaikkavi 1. (Also PIḷḷAITTAMIḸ and PIḷḷAI-
PĀṬṬU) A verse genre, the protagonist of

which is taken to be a child, with its ten
stages being celebrated, which falls into
two kinds, viz., ĀNPĀR PIḷḷAITTAMIḸ (male
child as protagonist) and PEṇPĀR
PIḷḷAITTAMIḸ (female child as protago-
nist). Among the ten stages, seven are common
for both. They are: KĀPPUP-PARUVAM
(invocation of gods to protect the child
in about the second month of its birth),
CEṇKĪRAIPPARUVAM (the child lifting its
head and nodding in about the fifth
month like the motion of the greens in
the breeze), TĀLAPPARUVAM (lulling the
child in the cradle with songs), CAPPĀṇIP-
PARUVAM (the child beginning to clap its
hands), MUTTAPPARUVAM (the kisses of the
child being sought), VARUKAIPPARUVAM
(calling on the child to come in endearing
terms), AMPULIPPARUVAM (the moon being
called on to play with the child). The
remaining three are different for ĀNPĀR
PIḷḷAITTAMIḸ and PEṇPĀR PIḷḷAITTAMIḸ. For the
former they are: CIRILCITAITTALPARUVAM (the
male child being requested not to trample
on the toy houses of sand of the girls in
play), CIRUPARAikoṭṭal PARUVAM (the male
child playing the small drums for
entertainment) and CIRUTĒRPPARUVAM (the
male child playing the toy chariot). For
PEṇPĀR PIḷḷAITTAMIḸ these stages are:
KAḷAṅKUPPARUVAM (the female child
playing the KAḷAṅKU ball game),
AMMĀṇAIPPARUVAM (the female child
playing the AMMĀṇAI game), NĪRĀṬAR
PARUVAM (bathing in sport in ponds or
rivers) and ŪCARPARUVAM (the female child
being rocked on a swing); the first two
of these three stages have the alternatives,
viz., CIRIL ILAITTALPARUVAM (the female
child building toy houses of sand) and
CIRUCŌRU ĀKKALPARUVAM (the female child

cooking toy food of sand). 2. A poet who composes poems in imitation of the standard works already existing in literature.

pillaittamil Vide PILLAIKKAVI I.

pillaittelivu A sub-situation under the PURAM theme KARANTAITTINAI describing the dance of a young warrior, exultant at the wounds he received in battle.

pillainilai A sub-situation under the PUṚAM theme KARANTAITTŪAI: theme describing the courageous spirit shown by warriors' children though they have never been to battle.

pillaippattu Vide PILLAIKKAVI 1.

pillaipeyarcci 1. A sub-situation under the PURAM theme KARANTAITTINAI describing the march, in spite of evil omens, of a youthful warrior to battle and the meed of praise he receives from the king. 2. (Also PILLAIYĀTTU) A sub-situation under the PURAM theme KARANTAITTINAI: a victorious king being bestowed the kingdom to the accompaniment of drums.

pillaiyāttu Vide PILLAIPEYARCCI 2.

pillāivalakku A sub-situation under the PURAM theme VETCITTINAI gifting milch cows generously to those that prognosticate by omens the right time for the seizure of the enemy's cows.

pīlētōnik **kātal** Platonic love, a philosophy of love in which the lover sees the beauty of the body of his beloved as only the outer manifestation of a moral and spiritual beauty of the soul which in turn is rayed out from the absolute beauty of the one God himself. The platonic lover regards the bodily beauty of his love as the lowest rung on the ladder that leads up from sensual desire to the pure

contemplation of Heavenly beauty in God.

pircenru iraiṇai varavuvilakkal (Also VARAVUVILAKKAL) A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: having left the heroine at home, the confidante going to the hero and getting to keep him off from night trysts in future.

pirappu A formula of ■ foot of NIRAIYACAI followed by NĒRACAI ending in u, occurring as the last foot of ■ VENPĀ. Cf. KĀCU.

pirappu mūlavalu Genetic fallacy.

piraporuḥvaippani (Also **verrup poruḥvaippani**) A figure of speech in which a particular notion is substantiated by a universal axiom.

piraporuḷvaippuṭ taṭaimoli (Also **vērupporuḷvilakku**) A figure of speech and a sub-class of **taṭaimoliyaṇi** in which a particular notion being substantiated by a general notion is sought to be repudiated of its particularity through the same general notion. e.g. There is no state that does not come under the sovereignty of king Cayatunkaṇ; there is no object that does not come within the canvass of the sky. In this figure of speech, viz., **vērupporuḷ vaippaṇi**, **piraporuḷvaippuṭ-taṭaimoli** operates as the sovereignty of the king being seen to be within the canvass of the sky.

piṛartam matamēṛkonṭu kaḷaital Vide
MATAM 2.

pirar nūrkurram kāttal Vide MATAM 2.

pirar varaiyunarttal Vide AYALURAI URAITTU
VARAIVUKATĀTAL.

**pirar varaivu vilakkuvittal/pirar vilakku-
vittal/pira vilakkuvittal** A sub-situation

under the AKAM theme VARAṬṬAL VĒṬKAI: the heroine telling her confidante to dissuade the hero from coming for secret love union, informing him that others are coming with proposal of marriage to her.

piṛavaṇi A figure of speech in which it is stated that there are loftier things of ornamentation than the material ornaments.

piṛaṅkōlkūral Vide UTṬI.

piṛaṅkōlkūri maṛuttal / piṛaṅkōl maṛuttal A defect in composition: deviation arising from bringing in the views of others to bear on a literary composition.

piṛaṇmaṇait tuyiṇṇamai viṇali kūral A sub-situation under the AKAPPURAM theme PERUNṬṬAI: the songstress telling of the hero visiting other prostitutes also.

piṛaṇṭaṇpaṭṭatu tāṇṭaṇpaṭṭatal Vide UTṬI.

piṛaṇṭmuṭintatu tāṇṭaṇpaṭṭatal Vide UTṬI.

piṛitāṛycciyāṇi (Also VĪPĀVAṆAIYAṆI) A figure of speech in which the effects are represented as taking place, though their usual causes are absent, the kinds of which are VĒRORUKĀRAṆA OT AYARKĀRAṆA VĪPĀVAṆAI and JYALPU VĪPĀVAṆAI.

piṛitṇkuṇam peralaṇi Vide TARKUṆAVAṆI.

piṛitṇkuṇam perāmaiyaṇi A figure of speech in which an object is described as not being coloured, modified or informed by the character of some other object though related to it.

piṛitṇ naviriciyaṇi Vide PĀRIĀYAṆAI.

piṛitupaṭu tuvitaṇaṅki Vide PAṆKI.

piṛitupaṭupāṭṭu A variety of CITṬIRAKKAVI: a verse taking the form of another one by varying the positional agreement of sound features (TOṬAI) and line, but retaining the word and the sense.

piṛitumolital Vide OTṬAIṆI.

piṛitupaṭṇaṇ taṇmatam koḷal Vide MATAM 2.

piṛaitoḷuṅṇal A sub-situation under the AKAM theme NĀNANĀṬṬAM: the confidante's understanding of the union between the hero and the heroine getting confirmed through the heroine's acts such as not praying to the crescent moon (for ■ virtuous husband).

piṇkālaṇittuvāt tīraṇāyvu Postcolonial criticism. A type of cultural criticism (PAṆPĀṬṬIYAḶ TĪRAṆĀYVU) involving the analysis of literary texts produced in countries and cultures that have come under the control of European colonial powers at some point in their history. More broadly, it refers to the study of cultural groups, practices and discourses in the colonized world.

piṇtērkuravai A sub-situation under the PURAM theme TUMPAITṬṬAI: dancing of minstrel women along with the warriors behind the chariot of the king. 2. A sub-situation under the PURAM theme VĀKAITṬṬAI: dancing of minstrel women along with the warriors behind the chariot of the king.

piṇṇaviṇattuvam Postmodernism (sometimes called *atinaviṇattuvam*); it refers to certain radically experimental works of literature and art produced after World War II. It highlights the alienation of individuals and the meaninglessness of human existence. Postmodernists attempt to break away from tradition through experimentation with new literary devices, forms and styles, such as antinovel (ETIRPPUṬṬIṆAM) and free verse (PUTUKKAVITAI) forms. They argue that literary language is its own reality, not a

means of representing reality. Postmodernist critical schools include deconstruction (Uḷḷiyal Anukumuṟai), whose practitioners explore the undecidability of texts, and cultural criticism (Paṇṇāṭṭiyal Tiraṇāyvu), which erases the boundary between "high" and "low" cultures. The foremost theorist of postmodernism is Fran'Cois Lyotard, best known for his book *The Postmodern Condition* (1979).

Postmodernists, while sharing with their modernist precursors the goal of breaking away from tradition and experimenting with new literary forms, devices, and styles, revolt against ■ certain modernist tendency towards elitist "high art", and make a concerted effort to appeal to popular culture. In India, it has come to define the expression as well as the socio-cultural mores and sensibilities of such socially, economically and politically suppressed classes as the dalits and the women. See also PEṇṇiyam and TALittiyam.

piṇṇaṅkālām Vide MUTARFORUḶ.

piṇṇaṅai niṇaintu iraṅkal A sub-situation under the AKAM theme VĒNTARKURRULIP PIRIVU: the hero, away from the heroine, grieving at the advent of the season of late dew.

piṇmutukuvenpā A kind of VENPĀ verse which has a quick-flowing rhythm in the last two lines. Cf. MUṇmutukuvenpā.

piṇmuraṇṭotai Antithesis marking the second and the last feet of a line in ■ verse.

piṇmōṇai A kind of MŌṆAI in which the second foot and the last foot of a line of verse alliterate.

piṇvarunilaiyaṅi/piṇvaruviḷakkāṅi (Also MITCIYAṅI) A figure of speech in which the same expression or only the sense thereof or both are repeated to heighten the effect, being of three kinds, viz., CORPĪṇVARUNILAIYAṅI (repetition of the same word with different meanings), PORUḶPIṇVARUNILAIYAṅI (repetition of the same idea in different forms of expression) and CORPORUḶPIṇVARUNILAIYAṅI (repetition of ■ word in several places of a verse with the same meaning).

piṇṇaṅai Setting. The combination of the place, historical time, and social milieu that provides the general background for the plot and characters of a literary work. Most often, setting plays a crucial role in determining the atmosphere of a work (CŪḶAL).

piṇṇatuniruttal Vide UTTI.

piṇṇalaṭetai Mode of versification in which the second and the fourth feet of a line take elongations (ALAṬETAi).

piṇṇāl neṭuntakai kuṟiyiṭamvantu niṭu niṇaintu iraṅkal / piṇṇāl neṭuntakai kuṟivayiṇ niṭuceṇṇu iraṅkal A sub-situation under the AKAM theme PAKARKUṚI ṚAIYṬṬU: the hero being dispirited, having waited in vain at the place of day-tryst for long.

piṇṇiṇaiṇṇu Vide ANUPANTAM.

piṇṇiyaipu A mode of versification in which the second and the fourth feet of a line have the agreement of the final forms, beginning from the last (IYAIPUTTOṬAI).

piṇṇilai muyaral A sub-situation under the AKAPURAM theme PERUNṬINAI: the heroine entreating the hero to help her get the features of her loveliness restored.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங ச ஞ ட் ண் த் ந் ப் ம ய் ர் ல் வ ழ ள் ற் ள்
■ ā ī ū ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

piṅgurai Epilogue. The concluding section of ■ work, often requesting the appreciation of the audience and kind reviews from critics. It is also called **muṭippurai**. Cf. **MUNNURAI**.

piṅṇetukai A mode of versification in which the second and the fourth feet of ■ line have second-letter agreement (ETUKAITTŪṬAI).

piṅṇōkku utti Flashback. Cf. **MUNNŌKKU UTTI**.

pukaḷ oppumaikkūṭṭam Vide **UṬAṆILAIC COLLAI**.

pukaḷccimālai A verse genre: panegyric on ■ heroine in **VAṆCIPPĀ** verse intermixed with **AKAVAL** and **KALIPPĀ** lines. Cf. **NĀMAMĀLAI**.

pukaḷṭal 1. A sub-situation under the **AKAM** theme **IYAṬKAIPPUNARCCĒ** the hero praising the beauties of the heroine. 2. A sub-situation under the **AKAM** theme **ITANTALAIPPĀṬU**: the hero praising the heroine after the sexual union. 3. A sub-situation under the **AKAM** theme **PĀNKAṬKŪṬṬAM**: the hero praising the charms of the heroine after the sexual union. 4. A sub-situation under the **AKAM** theme **PĀNKIYIṬKŪṬṬAM**: the hero praising the heroine after the sexual union. 5. A sub-situation under the **AKAM** theme **IRAVUKKURĪ** the hero praising the heroine after the sexual union during night tryst.

pukaḷṭaluvamai A figure of speech and a sub-class of **UVAMAI**: simile in which the **UPAMĀṆAM** (vehicle) is praised and the **UPAMĒYAM** (tenor) left bare.

pukaḷntaṇar paravai A sub-situation under the **PURAM** theme **PĀṬĀNTIṆAI** falling at the feet of God with ■ view to attaining the given goal.

pukaḷporuḷuvamai/pukaḷporuḷoppaṇi Vide **ITARAVITARAVUVAMAL**.

pukaḷmāṇṇai Vide **NINTĀTTUTTIYAṆI**.

pukaḷmai Vide **ICAIMAL**.

pukaḷvatiṇ ikaḷṭalai Vide **IKALĀVIKALCCI**.

pukaḷāppukaḷcciyaṇi Vide **NINTĀTTUTTIYAṆI**.

pukaḷuvamai A figure of speech and ■ sub-class of **UVAMAI**: the standard of comparison being added epithets of praise.

pukumukam purital A **MEYPPĀṬU** pertaining to the first phase of pre-marital love: desire of a maiden that her lover should return her gaze, when they meet each other for the first time.

puṭporuttam A kind of **CEYUṬPORUTTAM**: finding harmony between the letters in the name of the hero, and the five birds-vulture, owl, king-crow, stork and peacock going with the five short vowels.

puṭainūl Vide **NŪL**.

puṅkiḷittu muṭiyum maṇam A sub-situation under the **PURAM** theme **KĀNCITTIṆAI**: the heroic deed where one kills oneself by tearing his wound.

puṇṇoṭu varutal A sub-situation under the **PURAM** theme **KARANTAIṬṬAI**: the soldiers returning with grievous wounds through valorous fighting of a great note with the enemy soldiers who had seized the cattle.

puṇarcci (Also **PUNARTAL**) 1. Vide **KALAVI**. 2. Vide **KALAVIṬṬMAKILṬAL**.

puṇarccituṇṭal A sub-situation under the **AKAM** theme **IYAṬKAIPPUNARCCĒ** (realizing the providential nature of the heroine falling for him) the hero intending to have union with the heroine.

puṇarccimakīṭal An **AKAM** concept the lovers rejoicing in the embrace.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ கங் ச ஞ ட ண் த ந் ப் ம் ய் ர் ல் வ் ழ ள் ற் ள்
a ā i ī u ū ē ē ai o ō au ḷ k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ṛ ṇ

putukkavitai Free verse. It comes from the French *vers libre*, literally meaning "free verse". It lacks ■ regular metre, does not rhyme, and uses irregular (and sometimes very short) line lengths. Writers of free verse disregard traditional poetic conventions of rhyme and metre, relying

purāṇakkatai Mythic tale. A traditional anonymous story, originally religious in nature, told by a particular cultural group.

in order to explain a natural or cosmic phenomenon. It offers supernatural explanations for such a phenomenon. It also includes stories chronicling the adventures of gods and other supernatural forces, especially stories about their feuds and encounters with mortals. Cf. PAḷAMARAPUK KATAI.

purāṇam 1. A literary genre: epic like composition of legendary tales. 2. Vide ARUPATTUNĀṆKU KALAĪKAL.

purikku A feature of AḷAVALICANTAM, marked by ■ balanced occurrence of feet but with an additional letter.

purivilpukaḷcciyaṇi A figure of speech: indirect or veiled eulogy.

puruṣārttam Vide URUTIPPORUL.

puraiyaṇaṇ teḷital A MEYPPĀṬU pertaining to the undistressed state (leading to marital love): the heroine realizing the virtuousness of family life as meets her nature.

pullāvāḷkkai vallānpakkam Vide VALLĀṆ MULLAI.

pulantavanpōtal Vide TALAIVAṆ PULANTU PŌTAL.

pulantu kūral A sub-situation under the AKAM theme KURAINAYAPPUKŪRAL: (the heroine's open acceptance of the truth of her love for the hero not forthcoming), the confidante getting angry with the heroine.

pulampal 1. A verse genre: poem on the yearning for something, distress over unfulfilled desires, grief over a loss, etc. 2. Dirge. A song or poem of grief that may be sung at a funeral and that is written to commemorate or lament someone's death. It is short, less formal and is usually represented as a text to be sung. Cf. KAIYAṆUNILAI.

pulampittōṇṇal A MEYPPĀṬU pertaining to the sixth phase of pre-marital love: the heroine wearing ■ look of distress in loneliness.

pularntapiṇ varuṅkaḷam talaivikaṇṭu iraṅkal (Also VARUṆKALAM TALAIVIKANṬU IRAṅKAL) A sub-situation under the AKAM theme IRAVUKKURU ITAIYITU: the heroine (misled by the occurrence of ■ casual sign and not meeting the hero) returning home in the morning and looking distressed at the trysting spot where the union has not taken place.

pulavar Learned persons (and compositions) of four classes, viz., 1. KAVI [poet, versifier, poem; verse, being of four kinds (NĀṆKAVI), viz., ĀCUKAVI also known ■ KAṬUṆKAVI and CAMUTTI (extempore composition), CITTIRAKKAVI also known as ARUṆKAVI and MIṆAIKKAVI (metrical composition fitted into fanciful figures; a kind of pattern poetry in which lines, syllables, or words are arranged to represent a physical object), MATURAKAVI also known as INKAVI (sublime ideas couched in mellifluous language) and VITTĀRAKKAVI also known ■ AKALAKKAVI and PERUṆKAVI (lengthy composition on a single theme)], 2. KAMAKAṆ (one who by his wide studies, literary training and keenness of intellect, is able to expound even such works as he had not read before, to the satisfaction of learned scholars), 3. VĀṬI (scholar who by adducing reasons and quoting authorities confutes the statements of his opponent and establishes his own) and 4. VĀKKI (poet skilled at composing poems on the four PURUṢĀRTTAM).

pulavarāruppaṭai 1. A sub-situation under the PURAM theme PĀTĀṆṬIṆAI: theme of ■

poet, recipient of the blessings of God/ bounty of ■ patron, directing the fellow poets in the direction of the blessings of God/to that patron. 2. A kind of ĀRUPPAṬAI (theme of a poet, recipient of the bounty of a patron directing a fellow poet to that patron).

pulaṅṇarūpaḷakkam Vide PULANERĪ VAḷAKKAM.

pulaṅṇarēttuṁ puttēlnāṭu A PUṬAM sub-situation: the Heaven sought by men who have conquered their senses.

pulavi An AKAM theme: sulking on flimsy grounds; feigning reserve.

pulavi poruḷākkattōṇṇiya pātānpāṭṭu A sub-situation under the PUṬAM theme PĀTĀNTIṆAI: woman, sulking, saying that she will not embrace the hero.

pulaviyūṭṭupulampal A sub-situation under the AKAPPUṬAM theme PERUNTIṆAI the heroine bewailing an extended sulkiness.

pulaṅ 1. One of the sources of the MEYPPĀṬU, UVAKAI (happiness): sense-pleasures. 2. An aspect of elegance in poetry (VAṆAPPU): verses in the language of common folk or colloquial standard, a CEYUULURUPPU. 3. Vide UYTALIL PORUṆMAI. 4. Vide VAITARUPPANERĪ.

pulaṅṇaricirappu A sub-situation under the PUṬAM theme VEṬCITTINAI ■ king specially rewarding spies on their giving useful information about the enemy's country.

pulaṅṇarvu Sense, capacity for appreciation.

pulaṅṇarvut tirāṇyvu Perceptive criticism.

pulaṅṇarivaḷakku Literary usage or convention representing an imaginative blend of idealism and worldly realism. Cf. ULAKIYAL-VAḷAKKU and NĀṬAKAVALAKKU.

pulaṅ vaḷuvamaiti Synaesthesia. A psychological process whereby one kind of sensory stimulus evokes the subjective experience of another. It refers to the practice of associating two or more different ~~colour~~ in the same image (such as 'red hot coal' implies both colour (sight) and heat (touch)).

puḷimā A formula of metrical foot of the pattern *nirai-nēr*.

puḷimāṅkaṇi A formula of metrical foot of the pattern *nirai-nēr-nirai*.

puḷimāṅkay A formula of metrical foot of the pattern *nirai-nēr-nēr*.

puḷimāntaṇṇilal A formula of metrical foot of the pattern *nirai-nēr-nēr-nirai*.

puḷimāntaṇṇipū A formula of metrical foot of the pattern *nirai-nēr-nēr-nēr*.

puḷimāṇaruṇilal A formula of metrical foot of the pattern *nirai-nēr-nirai-nirai*.

puḷimāṇarumpū A formula of metrical foot of the pattern *nirai-nēr-nirai-nēr*.

puṛa āyvuneri Extrinsic approach to the study of literature. It emphasizes the causal methods of literary interpretation. The advocates of extrinsic criticism argue that ■ work of art is the product of the individual creator, the institutional life of man, the collective experience of human mind and the spirit of time. They seek to study literature in the light of social context and its antecedents, account for it, explain it and reduce it to its origins.

puṛakkūttu A dance based on non-inward elements. Cf. AKAKKŪTTU.

puṛaccamayam Schools extrinsic to CAIVAM, six in number, viz., 1. TARUKKAM, 2. MĪMĀMCAI, 3. ĒKĀṆMAVĀTAM, 4. YŌKĀM, 5. CĀṆKIYAM and 6. PĀṆCARĀTTIRAM.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஈ ி க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ள
a ■ i ī u ū e ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ḷ ṇ

puṛaccol (Drama) what is spoken aloud.

puṛaṇciṇai Vide CIRAIPPURAM.

puṛaṇceyaḥ citaital A MEYPPĀṬU pertaining to the sixth stage of pre-marital love: the heroine, being adorned outside, losing heart (as being unable to meet the hero).

puṛaṇcol māṇākkilavi A MEYPPĀṬU pertaining to the undistressed state (leading to marital love): the heroine's utterance refuting in aversion the words of blasphemy against the hero.

puṛattāṇ A sub-situation under the AKAM theme ILVĀLKKAḌ the hero talking to the heroine in privacy after wedding.

puṛattiṇai (Also PUṬAPPORUḌ and PUṬAM) Theme describing the conduct ■■ regards war, state affairs, etc., opp. to AKATTIṆAI, of seven kinds, viz., VEṬCI, VAṆCI, KĀNCI, ULṆAI, TUMPAI, VĀKAI and PĀTĀṆ, acc. to *tolkāppiyam*, or of nine kinds adding KARANTAI and NOCCI to the above, acc. to *paṇṇirupaṭalam*, or of twelve kinds including in addition POTUVIYAL, KAIKKIḌAI and PERUNTIṆAI, acc. to *puṛapporuḌ venpā-mālai*.

puṛattirai A sub-situation under the PUṬAM theme VEṬCITTIṆAI the soldiers approaching the main entrance of the enemy's fortress without being noticed.

puṛattuliṇai A sub-situation under the PUṬAM theme ULṆAITTIṆAI reaching the banks of the moat of the enemy king's fort.

puṛatturai Sub-situations grouped under a PUṬATTIṆAI.

puṛattōṇvīnta putumai Vide MUṬUVULṆAI.

puṛanaṭai/puṛanaṭaiccūttiram General permissive rule, sanctioning grammatical forms not specifically dealt with.

puṛanāṭṭucceykai A verse genre: (i) composition on the spies of a king collecting information on other kings. (ii) composition on other rulers bringing tributes in submission to a king.

puṛanāṭakam A drama where the prevailing sentiment is one other than love.

puṛanilai 1. A verse genre: poem invoking the tutelary deity of ■ chief to shower prosperity on his family and his descendants. 2. A class of primary melody-types, ■■■ of four CĀTIPPERUMPAṆ.

puṛanilaimarutam A primary melody-type.

puṛanilaivāḷttu 1. A sub-situation under the PUṬAM theme PĀTĀNTIṆAI benediction upon ■ king in which his tutelary deity is invoked to bless him and his descendants. 2. A literary genre on the above theme.

puṛanilaivāḷttu maruṭpā A kind of MARUṬPĀ metre on the theme of benediction upon ■ king in which his tutelary deity is invoked to bless him and his descendants.

puṛappā akaval ĀCIRIYAPPĀ verse composed on the PĀTĀṆ theme.

puṛappāṭṭuvannam One of the specific sound features of ■ verse (VAṆṆAM): rhythm effected in such a way that the verse remains incomplete though it seems to be complete.

puṛappuṛaccamayam The schools totally outside CAIVAM, six in number, viz., 1. ULAKĀYATAM; 2, 3, 4, 5. *Nālvakai Pauttam* (MATTIYAMIKAM, YŌKĀCCĀRAM, VAIPĀṬIKAM and CAUTTIṆĀNTIKAM) and 6. ĀRUKATAM (CAMANAM).

puṛappuṛattiṇai PUṬATTIṆAI proper.

puṛapporuḌ Vide PUṬATTIṆAI.

puṛam Vide PUṬATTIṆAI.

pūṇalvaravuraittal A sub-situation under the AKAM theme PARATTAIYIRPIRIVU: the townsfolk speaking of the coming of freshes, and the hero going out for water sport with the courtesans.

pūcalmārru A sub-situation under the PURAM theme VEṬCITTŪṆAR describing the success of the invaders seizing the cows and defeating the forces that pursue to recover them.

ignored or denigrated, gymocritics broaden the traditionally patriarchal literary canon to include long-overlooked subjects such as domestic life, intimate experiences, and personal and family relationships. Also see PENNYAM and PĀLIYAT TIRANĀYVU.

petumpai Vide ELUVAKAIPPARUVAM.

peyturai 1. Insertion, interpolation. 2. Preface, introduction.

peyarccūttiram CŪTTIRAM dealing with technical terms.

peyamiralinīrai Vide NIRALNIRAI.

peyamēricai A verse genre: poem of fifty, seventy or ninety stanzas of NĒRICAIVENPĀ, each mentioning the name of a patron or hero.

peyarporuttam A kind of CEYUṬPORUTTAM: the initial foot of a verse being auspicious and in consonance with the characteristics of a person's name, proper name as well as his title, in relation to his lineage, clan and family.

peyarporuḷ taṅkuṛippēṅgam Vide ŪKĀNCITAM.

peyar viṇātal A phase of the sub-situation KURAIYURAVUṆARTAL under the AKAM theme MATIYUṬANPĀṬU: the hero as he intends to entreat the confidante of the heroine for help to meet the heroine, asking her of their names.

peyarātaporuḷ taṅkuṛippēṅgam Vide ŪKĀNCITAM.

peyarinṇicai A verse genre: poem of fifty, seventy or ninety stanzas of INNICAIVENPĀ each mentioning the name of a patron or hero.

perukkani Vide ATICAYAVAṆI.

perukkalanākāram Vide ATICAYAVAṆI.

perukiyaḷ A class of primary melody-type, one of four CĀTIPPERUMPAṆ.

perukiyaṇmarutam A primary melody-type.

peruṅkavi Vide KAVI.

peruṅkāñci (Also MĀRRARUṆKŪRRAM CĀRRİYAPERUMAI) A sub-situation under the PURAM theme KĀNCITTINAI: exhibition of prowess by warriors in battle to their enemy. 2.. A PURAM sub-situation: describing the teaching of the wise men about the transitoriness of life.

peruṅkāppiyam A narrative poem, an epic, of larger dimensions in several divisions consisting of an exordium, dealing with ARAM, PORUḷ, INPAM and VĪṬU, describing the exploits of an exceptional hero, portraying the hero's country, city, hill and sea, the seasons and the rise of the sun and the moon, embodying the wedding of the hero, coronation, his visit to groves, water sports, begetting children, conjugal bliss, etc. composed in a grand epic style. Cf. KĀPIYAM.

peruṅcōṅṇunilai/peruṅcōṅṇuvañci A sub-situation under the PURAM theme VAṆCITTINAI: the grand feast given by a king to his warriors on the eve of battle.

perunṭinai (Also PORUNTĀKKĀMAM) 1. One of the seven-fold AKAM themes: excessive or abnormal love. Its PURAM parallel is KĀNCI. According to *tolkāppiyam*, PERUNṬINAI has four sub-situations, viz., ĒRIYAMAṬARRIṆAM (the hero affirming the riding of the palmyra horse in frustration of love), ILAMATTIRTIRAM (love after the lapse of youth), TĒRUTALOḶINTA KĀMATTUMIKUTIRAM (excessive passion that could not be contained) and MIKKAKĀMATTUMIṬAL (misbehaviour with excessive passion). *Nampiyakapporuḷ*, a later treatise, split

PERUNṬINAI into AKAPPORUṬPERUNṬINAI and AKAPPURAPPERUNṬINAI AKAPPORUṬ PERUNṬINAI has fourteen sub-situations, viz., AKANḠULIKKALAṆKAL (being agitated at departure), MAṬARKŪṚU (declaration of palmyra-horse riding), KURIYITAIYITU (obstruction to trysts), TELIVITAVILAṆKAL (disturbance of mind even under persuasion), VERIYATTU (dance of the possessed), UṬANPÖKKU (elopement), PÜPPIYALURAITTAL (informing about the menstruation of the heroine), POYCCÜL-URAITTAL (false oath), TIRPILÜṬAL (unresolved sulking in love), CELAVALUN-KUTAL (desisting from the journey), PÄCARAIPPULAMPAL (lament in the battle-camp), VAṆPUṬAI ETIRALINTU MOḶITAL (speaking against harsh words) and VAṆAMATAINTU NÖRRAL (going to the forest and undertaking penance). AKAPPURAP-PERUNṬINAI has eight sub-situations, viz., MAṬALĒRUTAL (riding the palmyra-horse in frustration of love), VIṬAITALUVAL (taking on a bull in contest for the love's sake), KURḠICAI (abandonment of the heroine by the hero), KURUṆKALI (the heroine faulting the hero for abandoning her), CURANAṬAI (journey through the wasteland with a sense of desolation by the hero over the loss of the heroine), MUTUPĀLAI (the despair of the heroine at the loss of the hero in the wasteland) TĀPATANILAI (the heroine's state of penance widowed by the hero's death) and TAṬUTĀRANILAI (the hero's state bereft of the heroine). *purapporuṭ venpāmālai*, on the other hand, brings the various sub-situations of PERUNṬINAI (as also of KAICKIḶAI) under the head AKAPPURAM (descriptions of which are accommodated as individual entries, ■ they are too many for ■ single entry to hold) 2. A sub-situation under the PURAM

theme PĀṬANṬINAI: a woman seeking, in excessive passion, ■■ unresponding hero.

peruntēvapāṇi A verse genre: kind of song in praise of gods, opp. to CIRUTĒVAPĀṆI.

perunaṭai A mode of dancing.

perunayappuraittal A sub-situation under the AKAM theme IYARKAIPPUNARCCI: the hero expressing the great passion of love he has for the heroine.

perumpakai tāṅkum vēl A sub-situation under the PURAM theme VĀKAITṬINAI: praising the spear that stands the might of the foes.

perumpāṭai 1. A sub-situation under the PURAM theme KARANTAITṬINAI: describing the exploits of ■ hero and inscribing them on a NAṬUKAL. 2. A sub-situation under the PURAM theme KARANTAITṬINAI: describing the gift of valuable offerings to a NAṬUKAL.

perumpan Group of sixteen main melody-types viz., PĀLAIYĀL, CENTU, MAṆṬALIYĀL, PAURI, MARUTAVĀL, TĒVATĀḶI, NIRUPATUN-KARĀKAM, NĀKARĀKAM, KUṆṆCIYĀL, ĀCĀRI, CĀYAVĒḶĀṚKOLLI, KIṆṆARĀKAM, CEVVALI, MAUCĀḶI, CIRĀKAM, and CANTI.

perumpāṇar A division of PĀṆAR social class.

perumpālai A major melody type: the first six modes (*ca-ri-ka-ma-pa-ta*).

perumpāṇmaikūri maruttal (Also VARAIVUṬAN-PAṬĀTU MIKUTTUKKŪRAL) A sub-situation of the phase VARAIVUMUṬUKKAM under the AKAM theme PĀṆKIYIṚKŪṬṬAM: As the confidante urges the hero to marry the heroine, the hero refusing to wed her saying that she is ■ divine being.

perumpoḷutu Vide MUTARPORUḶ.

perumakīccimālai A verse genre: poem on the gracefulness, traits of character, etc., of women.

அ ஆ இ ஈ உ எ ஏ ஐ ஒ ஓ ஊ ஁ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய்ர் ல்வு ழ்ள்ந் ன்
a ā i ī u ū e ē ai o ō au k k n c ñ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

perumakaḷāṟṟinatarumai niṇaintu iraṅkal

Vide TALAIṼĀRRINATARUMAI NIṆAINTU IRAṅKAL.

perumakaḷuṇarttal Vide TALAIṼMAKAL.

VARUNTĀTIRUNTATARKUK KĀRANAMKŪRAL.

perumakaḷ uraittal Vide TALAIṼMAKAL.

VARUNTĀTIRUNTATARKUK KĀRANAMKŪRAL.

perumakaṇ mayāṅkal Vide TALAIṼVAṆMAYĀṅKAL.

perumaṅkaḷam 1. A sub-situation under the PUṚAM theme PĀTĀNTIṆAI: ■ king robed in white on his birth anniversary bestowing favours on his subjects. 2. A verse genre: poem describing the celebration of ■ king's birth anniversary.

perumitam One of the principal MEYPPĀṬU: pride.

perumai One of the sources of the MEYPPĀṬU MARUṬKAI (wonder): being greater/larger than it was before.

perumaiyaṇi Vide ATIKAVANĪ.

peruvaṇci A sub-situation under the PUṚAM theme VAṆCITTIṆAI: describing the setting fire to an enemy's country.

pēccu Vide PUTAIṼAIṬIVAM..

pēccukkalai Rhetoric, the art of persuasion through speaking and writing.

pēccukkalait tirāṇāyvu Rhetorical criticism.

A type of criticism that emphasizes examination of the strategies and devices authors use to get readers interpret their works in certain desired ways. Rhetorical critics study the devices of persuasion present in a work in order to emphasize how (well) ■ work manages to influence the audience. Today rhetorical criticism has been resurrected and revamped in the work of reader-response critics (see VĀCAKAR AṬIPPAṬAIT TIRĀṆĀYVU).

pēccumuraṇ Vide MURAN 2.

pēṭiyāḷ/pēṭu A KŪTTU: dance by Pirattiyumṇaṇ when he released his son Aniruttaṇ from the prison of Vāṇaṇ.

pēta caivam A CAIVAM sect which holds that the path of salvation lies through worship of Sivaliṅga, guru and devotees, and meditation on Civaṇ in his triple aspect of form, formlessness and formless form, one of sixteen CAIVAM. Cf. APĒTACAIVAM.

pētavātacaivam An intrinsic sect of CAIVAM which holds that the soul gets rid of corruption by the Grace of God, and that even in the state of emancipation it bears to God the relation of the beloved to the lover.

pētai Vide ELUVAKAIPPARUVAM.

pētaimai One of the sources of the MEYPPĀṬU NAKAI (laugher): foolishness.

pēykkāṇci A sub-situation under the PUṚAM theme KĀNCITTIṆAI: demons threatening the dead warriors in the battlefield.

pēykkuravai A sub-situation under the PUṚAM theme TUMPAITTIṆAI: the dance of demons both in front and in rear of ■ chariot led by ■ warrior-king.

pēynilai (Also PĒYŌMPIYAPAKKAM) A sub-situation under the PUṚAM theme KĀNCITTIṆAI: describing the demon protecting the valorous soldier.

pēyppakkam A sub-situation under the PUṚAM theme KĀNCITTIṆAI: the protection of a wounded warrior by demons during night.

pēyōmpiyapakkam Vide PĒYNILAI.

pērāṇmullai A sub-situation under the PUṚAM theme VĀKAITTIṆAI: describing a wrathful

king becoming master of the situation in ■ battlefield.

pērāṇvañci 1. A sub-situation under the PURAM theme VAṆCITTINAI: describing gifts made to soldiers who put the enemy's army to rout. 2. A sub-situation under the PURAM theme VAṆCITTINAI: the return of the king on expedition appeased by the priceless tribute of the enemy king.

pēriyar kāñci 1. A PURAM sub-situation: theme in which ■ poet describes the nature of evil. 2. Noble sayings.

pēriḷampeṇ Vide EḷUVAKAIPPARUVAM.

pēreṇ Vide AČAIYAṬI.

pērellai Maximum limit, as of the number of lines in ■ verse, opp. to CIRELLAI.

pērellaivenpā A VEṆPĀ having eight lines.

paicācam A form of marriage in which a man embraces a sleeping or intoxicated woman or a woman older than himself, or of a lower caste, as prevailing among the piśācas (gobling).

paipilāvātam Vide ARUPATTUNĀNKU KALAIKAḷ.

pocčappu A MEYPPĀṬU other than the principal eight: forgetfulness.

potipōruḷ Vide KURIPPUPPORUḷ.

potu ilakkiyam General literature.

potuccir Vide NĀLACAICČIR.

potuccūttiram Aphorism stating a general rule.

potuññkuvamai Vide IYAIPINMAIYAṆI.

potuppaṭakkūri vāṭiyaḷuṅkal A sub-situation under the AKAM theme PARATTAYIRPIRIVU: the heroine lamenting, speaking in generalities of the plight of women left languishing, with the hero seeking courtesans.

potuppaṇ Musical mode fit to be sung by both day and night.

potuppāyiram General preface dealing with the nature of treatises and authors.

potuppiraporuḷvaippu (Also MUḻVATUM CĒRAL) A figure of speech and ■ sub-class of PIRAPORUḷVAIPPAṆI in which ■ general notion is made to embrace every phenomenon in the world.

potuppunaivilipukaḷcci A kind of PUṆAIVILI PUKAḷCCIIYAṆI in which a particular idea is inferred from a general idea.

potumakaḷir Women of the prostitute class.

potumaiyaṇi A figure of speech in which the shared features between two things obscure their distinctiveness.

potumoliikkāñci A PURAM sub-situation: general counsel.

potuvaṭi A line formed of feet, of tetrasyllabic (monosyllabic as well).

potuvaḷavaṭi A line of four feet, tetrasyllabic each.

potuviyal 1. Section: dealing with general principles in works on grammar and poetics. 2. A dance opp. to VĒTTIYAL.

poykkālcintu A kind of CINTU genre: song accompanying the folk dance by ■ man who puts on the contraption of an animal like horse covering his body.

poyccūḷ False oath.

poyccūḷuraittal Vide PERUNTIṆAI.

poyttarkurippani A figure of speech in which the falsity of an idea or phenomenon is brought home through associating it with another universally known untruth.

poypārāṭṭal An AKAM sub-situation: the hero praising the heroine on some pretence.

poymmoḷiyalaṅkāram A verse genre: poem on fictional and imaginative events and characters marked by rhetorical flourishes, composed in the KALIVENPĀ metre. Cf: MEYMMOḷIYALAṅKĀRAM.

poyyākkōṭal A MEYPPĀṬU pertaining to PERUNṬINAI (abnormal love): the heroine mistaking reality for illusion.

poruṭkurram (Also PORUḷVALU) Impropriety or blemish in the meaning of a verse.

poruṭkūrru Propositional act. See CEYARKŪRRU.

poruṭciṟappaṇi A class of figure of speech relating to sense.

poruṭṭanmai Description of the form of any person or thing.

poruṭṭelivu Vide VAITARUPPANERI.

poruṭṭoṭarnilaicceyyuḷ Vide TOṬARNILAICEYYUḷ.

poruṇmuraṇ Vide MURAṆ ANI.

poruṭpakuppāyvu Semantic analysis.

poruṇmaiyiyal Semantics. A branch of linguistics, which deals with the meanings of words, and particularly with changes in the meanings. It involves, moreover, the study of the relationship between words and things; and between language, thought and behaviour. That is, how behaviour is influenced by words uttered by others or to oneself.

poruṇmoḷikkāñci Lofty principles.

poruttam 1. Vide CEYUṬPORUTTAM. 2. Decorum, the propriety or fittingness with which a literary kind, its characters and action, and the style of its narration and its dialogue are matched to each other. It is also called *iyaivu*.

poruttamaṟintu uraittal A sub-situation under the AKAM theme PORUḷVAYIRPIRIVU: the

confidante telling the heroine about the hero's need to quest for wealth.

poruntākkāmam Vide PERUNṬINAI.

poruntāvōcai Cacophony, the opposite of euphony (INNŌCAI). Harsh, discordant sounds, sometimes used deliberately by writers, to achieve a particular effect.

porunar Those who dance and sing on the battlefield and on the threshing-floor.

porunarpakkam Vide PORUNAVĀKAI.

porunarāṟruppaṭai 1. A sub-situation under the PURAM theme PĀṬĀṆṬINAI: a minstrel, recipient of a patron's bounty, directing his fellow minstrels to that patron. 2. A kind of ĀRRUPPAṬAI poem: theme of a minstrel, recipient of a patron's bounty, directing his fellow minstrels to that patron.

porunavākai (Also PORUNARPAKKAM) A sub-situation under the PURAM theme VĀKAITṬINAI exhorting one armed with glory and greatness against despising others.

porunaṇ / poruppaṇ Chief of a hilly tract.

porumukaveḷiṇi A kind of stage curtain drawn from above.

poruḷ 1. Vide URUTIPPORUḷ. 2. Vide CEYUḷURUPPU. 3. Statecraft.

poruḷkaṭainilaivakam Vide KAṬAINILAIP PORUḷTIVAKAM.

poruḷkāraṇaviyal Vide NIKALCCIVĀTATTAT-TUVAM.

poruḷkurai vicēṭam Vide VICēṬAVANAI.

poruḷkūrru Vide COLLĀṬAL KŌṬPĀṬU.

poruḷkōl Modes of construing verses, syntactical linkage in verses, being of several kinds, viz., NIRALNIRAI (words being so arranged in groups that each term of one group is made to govern or qualify the corresponding term in another group),

CUNṆAMOLIMĀRRU or CUNṆAM (words in ■ pair of four-footed lines being transposed from their natural order), AṬIMARIMĀRRU or AṬIMARIMOḷI-MĀRRU (lines of ■ stanza being interchangeable without change of meaning), AṬIMOLIMĀRRU or IRANṬAṬI-MOLIMĀRRU (verse of two lines of words, which ■■ to be correlated and linked with those within the two lines to arrive at the intended meaning), PŪṬṬUVIL PORUḷKŌḷ, VIRPŪṬṬU or KAṬAITALAIPPŪṬṬU (inverted construction in which the last word in a verse is syntactically connected with the first), PUNALYĀRRUPPORUḷKŌḷ or YĀRRUNĪRPORUḷKŌḷ (words being taken in their order without any transposition to yield the intended meaning), ALAIMARIPĀPPUPPORUḷKŌḷ (the last line or phrase of ■ verse being construed with its middle or beginning to arrive at the intended meaning), TĀPPICAIPPORUḷKŌḷ (words or forms being arranged in such a way that a word or form in the middle is to be attached to the preceding and succeeding portions of a verse to arrive at the intended meaning) and KOṇṬUKŪṬṬUPPORUḷKŌḷ (words in a verse being arranged in such a way that any form from any position can be linked and correlated with another to arrive at the intended meaning).

poruḷkōḷmurai Hermeneutics, the theory of interpretation. Today it refers to interpretive methods leading to the perception, interpretation, and understanding of texts.

poruḷtataimoliyaṇi (Also PORUḷVILAKKU) A figure of speech and a sub-class of TAṬAIMOLIYAṇI in which the statement is

heightened by the suggestion of an apparent contradiction in relation to the structure of the subject matter (PORUḷ).

poruḷtelivu Vide VAITARUPPANERĪ.

poruḷpinvarunilai Vide PINVARUNILAIYAṆI.

poruḷmayakkam Ambiguity. A special poetic device: the ■■ of a word or expression such that two or more distinct references/diverse kinds of connotation are equally relevant. The major causes of ambiguity are words that have multiple meanings, unusual syntax, inordinate brevity, use of pronouns without proper referents, etc.

William Empson distinguishes seven main types of ambiguity, viz., (1) ■ detail being effective in several ways simultaneously, (2) two or more alternative meanings being resolved into one, (3) two apparently unconnected meanings being given simultaneously, (4) alternative meanings combining to make clear a complicated state of mind in the author, (5) an idea striking the author in the midst of the creative process and the resultant confusion, (6) something appearing to contain a contradiction, and (7) the author being found unclear as to what he is saying.

poruḷmarapiḷḷāp poymoḷi Vide URAI 2.

poruḷmutalnilait tivaḷakam Vide TIVAKAṆI.

poruḷmutalvātam Materialism.

poruḷmuraṇ Vide MURANṬOṬAI and MURAṆI.

poruḷmoḷikkāñci A PUṬAM sub-situation: 1.

Describing the principles of conduct that ensure happiness in this life and the life to come. 2. Sages describing the basic truth of their experience.

poruḷmoḷiyaṇi A figure of speech which informs of the principal objects of human pursuit.

poruḷvakai Vide AKAPPAṬṬUPPU.

poruḷvañci A verse genre: poem on a given sub-situation in PUṚAM.

poruḷvayirpirivu A phase in the love relationship between the AKAM hero and the heroine: separation of the hero from the heroine in pursuit of wealth.

poruḷvayirpirivu talaimakaṇṭannāl uṇarnta tōḷi talaimakaṭṭu uṇarttal Vide TALAIMAKAṆPIRIVU TŌḷI TALAIMAKAṬṬU UṆARTTAL.

poruḷvayirpirivu talaivaṇ pāṅkikku uṇarttal Vide TALAIMAKAṆPIRIVU TŌḷI TALAIMAKAṬṬU UṆARTTAL.

poruḷvalu Vide PORUṬKURRAM.

poruḷvilakku Vide PORUḷTAṬAIMOḷIYAṆI.

poruḷvēṟṟumai A figure of speech: a subclass of VĒṟṟUMAIYAṆI in which two different things of similar characteristics are spoken of.

poruḷaṭaivṇi Subject index.

poruḷaṇi Vide AṆI.

poruḷaticayam Vide ATICAYAVAṆI.

poruḷantāti (Also PORUḷICAIYANTĀTĪ) A variety of ANTĀTITTOṬAI in which the repetition of the ending is confined to mere sense and has no reference to word or sound. Cf. IYALICAIYANTĀTĪ.

poruḷavanuti Vide AVANUTTIYAṆI.

poruḷākupeyar (Also MUTALĀKUPEYAR) A figure of speech: metonymy, where the whole is put for its part. Cf. CIṆAIYĀKUPEYAR.

poruḷāṇmavāt .m Hylozoism. The doctrine that life is a property or derivative of matter, that life and matter are

inseparable, and that matter possesses ■ spiritual component. Cf. AṆAITTU ĀṆMAVĀTAM.

poruḷāṇantam Vide ĀNANTAKKURRAM.

poruḷicaiyantāti Vide PORUḷANTĀTĪ.

poruḷiṭainilaittivakam Vide IṬAINILAIPPORUḷ IṬIVAKAM.

poruḷiṭaiyiṭutal Vide UṬṬI.

poruḷil eeyuḷ Nonsense verse. A type of light verse (POḷUTUPÖKKUK KAVITAI) that emphasizes rhythmic and sound effects over meaning. It also frequently makes use of absurd or unlikely situations or events.

poruḷilakkaṇam Treatise on AKAPPORUḷ.

poruḷilakūral Vide NŪRKURRAM.

poruḷiṇruytta pērāṇṇakkam A sub-situation under the PUṚAM theme VAṆCITTINAI: the courage of deploying the army *disregarding the enemy*.

poruḷuvamai A figure of speech and ■ subclass of UVAMAI: simile in which the *qualities of two things are compared*.

poruḷoṭupukaṇal A sub-situation under the PUṚAM theme VĀKAITTINAI: speaking of the *quest for eternal truth abandoning the worldly desires*.

poruḷoṭupuṇarnta nakaimoḷi Vide URAI 2.

poruḷoṭupuṇarntapakkam A sub-situation under the PUṚAM theme VĀKAITTINAI: the way of getting material wealth.

polippāṭṭu Song sung by farmers on the threshing floor in praise of the landlord at the end of a harvest.

polivaḷivu uraittu varaivukaṭātal A sub-situation under the AKAM theme VARAIVU MUṬUKKAM: the confidante urging the hero

to marry the heroine by pointing out the withering of the loveliness of the heroine.

polivumaṅkalam A sub-situation under the PURAM theme PĀṬANTINAI: celebrating the occasion of a son being born to the king.

polippaḷapetai Vide ALAPETAITTOṬAI.

polippiyaipu Vide IYAIPUTTOṬAI.

polippu Vide POLIPPUTTOṬAI.

polippu oppumaikkūṭṭam Vide UṬAṆILAIC-COLLANI.

polipputtirattal To give the substance, as of a passage.

polipputtotai Versification in which there is MŌNAI, etc. in the first and third feet of ■ four-foot line.

polippuniralniṟai Vide NIRALNIṚAI.

polippumuraṇ Vide MURAṆTOṬAI.

polippumōṇai Vide MŌNAI.

polippurai Vide URAI I.

polippetukai Vide ETUKAI.

polilkaṇṭumakiṭṭal A sub-situation under the AKAM theme PĀṆKARKŪṬṬAM: the hero, having arrived at the grove, rejoicing over its loveliness as it bears similitude to the heroine's gracefulness.

poliliṭaccēraḷ Vide TANTATEYVAM TARUMENAC-CĒRAL.

polūtukaṇṭirāṅkal 1. A sub-situation under the AKAM theme ORUVALITTANATTAL: the pining of the heroine at eventide for her absent lover. 2. A sub-situation under the AKAPPURAM theme PERUNTINAI: the pining of the heroine at eventide for her absent lover.

polūtukaṇṭumayaṅkal Vide POLŪTUKAṆ-TIRĀṆKAL.

polūtupōkkuk kavitai Light verse. Different forms of verse (nursery rhymes, parodies, nonsense verse, etc.) meant to entertain and lacking serious intent.

polūtumaruppātai A MEYPPĀṬU pertaining to the undistressed state (leading to marital love): the heroine having had the joy of union without being apportioned into tryst by day and tryst by night.

porāmai A MEYPPĀṬU other than the principal eight: jealousy.

porinutalviyarttal A MEYPPĀṬU pertaining to the first phase of pre-marital love: (heroine) having beads of sweat on the forehead.

poraiyuvanturaittal A sub-situation under the AKAM theme PARATTAIYIRPIRIVU: the confidante praising the forbearance of the heroine as the hero has gone seeking courtesans.

ponṇaṇi uraittal A sub-situation under the AKAM theme UṬAṆPÖKKU: the confidante telling the hero of the impending betrothal of the heroine, implicitly urging him to act decisively.

ponṇūcal Vide ŪCAL.

ponṇūcarparuvam Vide ŪCARPARUVAM.

pōkkaḷuṅkutaḷ Vide CELAVALUṆKUTAL.

pōkkaṇivittal A sub-situation under the AKAM theme UṬAṆPÖKKU: as the heroine asks of the reason for the hero's consent to elopement, the confidante replying that with the consent of the parents hardly likely, elopement was the only means to their union.

pōkkiyal Vide AṬAKKIYAL.

pōkkiri nāval Picaresque novel, ■ novel that realistically recounts the adventures of ■ carefree but engaging rascal who always

manages to escape by the skin of his or her teeth.

pōkku Vide AṬAKKIYAL.

pōntai A PUṬAM sub-situation: praising palmyra flower, the totemic flower of the Cēra kings.

pōrkkaḷattoḷital A sub-situation under the PUṬAM theme KARANTAITTINAI: describing a warrior fighting to the last on the battle-field without retreating.

pōrkkeḷuvañci A verse genre: panegyric on an army marching to battle, the warriors being decked with wreaths of *vañci* flowers.

pōrmalaital A sub-situation under the PUṬAM theme KARANTAITTINAI: surrounding the enemy warriors who have seized the cattle and engaging them in a fierce battle.

pōlacceyṭal Imitation (mimesis). In literary criticism, imitation has two distinct applications, viz., (i) to define the nature of literature and the other arts, and (ii) to indicate the relation of one literary work to another which served as its model. As regards the first, it is the transference (representation) of human action through the vehicle of poetry. In the second sense, it refers to the concept that a poet should "imitate" the established models, or "classic" works, in that genre. A specialized use of the term describes a literary work which deliberately echoed an older work but adapted it to subject matter in the writer's own age.

pōliccennerip pataippu Pseudo-classical literature.

pōlinūḷ Potboiler.

pōlimai Fallacy.

pōrrippāṭal 1. (Also VĀLTUPPĀṬAL) Song of benediction. 2. Ode, a long meditative lyric treating a lofty theme in a lofty manner.

pōnmaik kalai Mimetic art, that assumes artworks to be reflections or representations of life and the world in general.

pōnmaikkōṭpāṭṭut tirāṇayvu Mimetic criticism. See PŌLACCETAL.

makkaṭkati Vide CEYUṬPORUTTAM.

makapāḷikal A sub-situation under the PUṬAM theme UḷINAITTINAI: speaking of the state of the besieging king having demanded the daughter of the enemy king.

makapārkañci A sub-situation under the PUṬAM theme KĀNCITTINAI: describing the refusal of a person belonging to an ancient clan to give his daughter in marriage to a king who asks for her hand.

makapēccuraittal A sub-situation under the AKAM theme UṬANPŌKKU: the confidante telling the hero of the proposals from others of marriage to the heroine, implying thereby that he should either come with a proposal of marriage himself or arrange for elopement.

makapūkkunam (Also MAKALIR NĀRKUNAM) Feminine qualities numbering four, viz., NĀNAM or NĀN (bashfulness, modesty), MAṬAM (simplicity, credulity, artlessness), ACCAM (fear), and PAYIRPPU (delicacy). Cf. ĀṬUUKKUNAM.

makapūmunṇilai A poem the structure of which has a female as an addressee. Cf. ĀṬUUMUNṇILAI.

makavukaṇṭu iraiyōnmakiḷcci kūrtal A sub-situation under the AKAM theme PARATTAIYIRPIRVU: the hero being delighted on seeing his son.

maḱaḷmaḱuttumolital A sub-situation under the PUṚAM theme NOCCITTINAI describing the refusal of ■ chieftain to give his daughter in marriage to ■ hostile warrior when demanded.

maḱaḷ vēṛṛumaikaṇṭu narrāy ceviliyai viṇāṭal Vide TALAIMAKAḷ VĒṚṬUMAİKAṆṬU NARRĀY CEVILIYAI VIṇĀṬAL.

maḱaḷir nārkuṇam Vide MAKAṬŪUKKUṆAM.

maḱaḷirpparuvam Vide EḷUVAKAİPPARUVAM.

maḱācaivam A CAIVAM sect which holds that the initiate should wear holy ashes, rudrākṣa beads and matted hair, and meditate on Civaṇ, in His conditioned and unconditioned forms, one of sixteen CAIVAM.

maḱāpatumapantam/maḱāpatumam A kind of CITIRAKKAVI of great complexity.

maḱimā Vide AṬṬAMĀCITTI.

maḱilcciyaṇi Vide ĀRVAMOLIYAṆI.

maḱilnturaittal A sub-situation under the AKAM theme MAṆAṆCIṚAPPURAITTAL: the hero's wedding drum heard, the confidante speaks in joy at the for- bearance of the heroine all through the separation.

maḱilṇaṇ Vide ŪRAṆ.

maḱēntiracālam Vide AṚUPATTUNĀṆKU KALAİKAḷ.

maḱkalam Vide TAKUTIVAḶAKKU.

maḱkalanilai 1. A sub-situation under the PUṚAM theme PĀṬĀNTINAI praising the king in auspicious terms ■ he wakes up in the morning. 2. A sub-situation under the PUṚAM theme PĀṬĀNTINAI saying that the king ■ after auspicious things of abiding nature.

maḱkalappāṭal Vide CŌPANAPPĀṬṬU.

maḱkalapporuttam Vide CEYUṬPORUTTAM.

maḱkalavallai (Also MAḆKALAVELLAI) A verse genre: poem ■ ■ chaste lady of a noble birth, in nine mixed stanzas of VENPĀ and VAKUPPU metres or ■ ■ KALIVENPĀ or nine stanzas either in VENPĀ or VAKUPPU metre.

maḱkalavāḷttu Benediction.

maḱkalavellai Vide MAḆKALAVALLAI.

maḱkalācaranai (Also VĀḷTTU) Prefatory verse to ■ book or poem, of which there are three kinds, viz., VĀḷTTU (invocation or praise of the deity at the beginning of ■ work), VAṆAKKAM (verses in praise of God, guru, etc., at the commencement of ■ work) and VATTUNIRTTĒCAM (indication of the subject matter of the work).

maḱkai Vide EḷUVAKAİPPARUVAM.

macalā An Islamic Tamil verse genre: catechism.

mañcari A verse genre: (i) poem on the prince: the hero coming in procession for ten days, the heroine falling for him, on the ninth day her venturing into the courtyard to have a glimpse of him, his coming on an elephant on the tenth day; the distress of the heroine in separation thereafter. It does not treat of men of trading community. (ii) poem on the prince: the hero falling for ■ woman ■ he goes in procession, his distress at not getting her hand, marrying her later through the help of the minister, and their joyous union.

mañcarippā A kind of poetic composition.

mañcaḷ eḷuttu Pornography. A work of fiction in which there is ■ considerable emphasis on sexual activity, and which is, ■ a rule, written in such a way ■ to arouse sexual excitement.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஶ ஷ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ள்
ā ī ī u ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

maṭakkaṇi (Also MAṬAKKU and YAMAKAM) A sound-based figure of speech (COLLANI): repetition of a word, syllable (ACAIMAṬAKKU), foot (CIRMAṬAKKU) or line (AṬIMAṬAKKU) of poetry in a stanza, each time in a different sense, which expands into ŌRAṬI MAṬAKKU (repetition of ■ word or foot in one line only), IRANṬAṬI MAṬAKKU (repetition of a word, foot or line in two lines), MŪNRAṬI MAṬAKKU (repetition of ■ word, foot or line in three lines) and MURRU MAṬAKKU (repetition of the whole of the first line as the second, third and fourth lines). At another level the MAṬAKKU forms ■■■ AṬI MAṬAKKU also called AṬIMUTAṆMAṬAKKU or TALAIMAṬAKKU, (repetition of the first two feet of a line), IṬAIMAṬAKKU (repetition of the two middle feet), KAṬAIMAṬAKKU (repetition of the last two feet), AṬIVŌṬU IṬAIMAṬAKKU (repetition of the first two feet and that of the two middle feet of the ■■■■■ line), AṬIVŌṬU KAṬAIMAṬAKKU (repetition of the first two feet and that of the last two feet of the same line), IṬAIVŌṬU KAṬAIMAṬAKKU (repetition of the two middle feet and that of the last two feet) and MUḶUTUM MAṬAKKU (repetition of the first, the middle and the last two feet of a line). We have also ANṬĀṬI MAṬAKKU (repetition of the first and the last feet in every line of a stanza, the whole being composed on the ANṬĀṬI patten), PĀTAKA MAṬAKKU or PĀTA MAṬAKKU (repetition of the first and the second lines and again the repetition of the third and the fourth lines) and AṬUKKU MAṬAKKU (repetition of letters, words or lines).

maṭakkiyal Vide AṬAKKIYAL.

maṭakku Vide MAṬAKKAṆI.

maṭaṇkutaḷ navirciyaṇi A figure of speech in which either by double entendre or by

sound change another idea is attributed to the one denoting a particular idea.

maṭantapavuraittal A MEYPPĀṬU pertaining to the fourth phase of pre-marital love: the heroine's (after the union) utterances devoid of feigned ignorance.

maṭantai Vide ELUVAKAṬPARUVAM.

maṭam Vide MAKATŪKKUṆAM.

maṭamai One of the sources of the MEYPPĀṬU NAKAI (laughter): accepting an idea, etc., without discrimination.

maṭal 1. A verse genre dealing with the theme of MAṬALĒṬUTAL. 2. Vide INPAMAṬAL. 3. An epistle.

maṭaltirām Vide IRANTU KUṬAIPERĀTU VARUNṬIYA KĪLAVŌṆ MAṬALĒ PORUḶENA MATITTAL.

maṭalūrtal/maṭalēṭutal A sub-situation under the AKAPPURAM theme PERUNṬINAI: the hero riding the palmyra horse in public with a view to proclaiming his love for the heroine.

maṭalēṭum vakaiyuraittal A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: the hero expressing his resolve to ride the palmyra horse even if it were at the cost of his honour.

maṭarkūrru Vide PERUNṬINAI.

maṭarkūrrōlital Discontinuing the proclamation of MAṬAL.

maṭarkūral Proclaiming the intention to mount the MAṬAL.

maṭimai A MEYPPĀṬU other than the principal eight: laziness, lassitude, indolence.

maṭalaccirantāti A kind of CĪRANTĀṬI in which the last foot of the last line of ■ stanza is the same as the first foot of its first line.

maṭalavantāti Vide ANṬĀṬITŌṬAL.

maṇṭalittal Literally, to form into a circle, it refers to the composition of a poem so that the last letter, syllable or foot of its last line or stanza is the same as the first letter, syllable or foot of its first line or stanza.

maṇṭaliyāl A primary melody-type.

maṇṭilayāppu Verse of four feet to a line.

maṇṭilaveḷiviruttam A sub-class of **VEḶIVIRUTTAM** (an auxiliary metre): four lines in most cases and three lines in a few; with the same detached foot in every line; unlike in **NILAIVEḶIVIRUTTAM**, the interchange of lines of a verse does not change the meaning.

maṇṭaiṭṭipāṇar A class of **PĀṆAR**, with begging bowls.

maṇṇumāṅkalam A sub-situation under the **PURAM** theme **PĀṬĀṆṬINAI**: 1. Describing the ceremonial bath of a king on the day of his coronation and on the successive anniversaries of that day. 2. Describing the purificatory bath of a victorious king on the destruction of a hostile fortress. 3. Describing the ceremonial bath of a conqueror when he assumes the crown, name and title of his vanquished enemy. 4. A literary genre on the above themes.

maṇvācaṇai Local colour. The depiction of the distinctive features (dialect, dress, mannerisms, culture, etc.) of a particular region, usually in prose writing.

maṇaṅciṭappuraittal Vide **ILVĀḶKKAI**.

maṇantavaṇ pōyapiṇvanta pāṅkiyōṭu iṇaṅkiyamaintaṇai iṇitirpukaḷtal A sub-situation under the **AKAM** theme **PARATTAIYIRPIRIVU**: the heroine, with her sulking gone and union with the hero accomplished, praising her son to her

confidante (the son had intercepted his father proceeding to the prostitutes).

maṇam (Also **MAṆṬAL**). Marriage of which there are eight kinds, viz., **PIRAMAM**, **TEYVAMAṆAM**, **PIRĀCĀPATTIYAM**, **ĀRIṬAM**, **KĀNTARUVAM**, **ACURAM**, **IRĀKKATAM** and **PAICĀCAM**.

maṇamaṅkalam A sub-situation under the **PURAM** theme **PĀṬĀṆṬINAI**: the king of great prowess having had union with his lady.

maṇamaṇaiccēṇṇuvanta cevili porroṭi karpīyal narrāyḱku uṇarttal Vide **KARPARIVITTAL**.

maṇamuracukūṭal A sub-situation under the **AKAM** theme **MAṆAṅCIṬAPPURAITTAL**: the confidante announcing the arrival of the hero with the wedding drum playing.

maṇamuracu kēṭṭu maḱiṇturaittal A sub-situation under the **AKAM** theme **VARAIPOṬṬIPITAL**: the inmates of the heroine's household speaking joyously on hearing the wedding drum of the hero.

maṇippiravāḷam A kind of prose style in which words of Sanskrit and Tamil are mixed.

maṇipūrakam Vide **ĀRĀTĀRAM**.

maṇimālai A verse genre: poem of twenty **VENPĀ** and forty **KALITTURAI**.

maṇiyūcal Vide **ŪCAL**.

maṇiyaip pukaḷtal A sub-situation under the **AKAM** theme **PĀṅKIYIRKŪṬṬAM**: the confidante praising the garland of gems presented by the hero.

mattimaṭipam Vide **ITAINILAITTIVAKAM**.

mataṅkiyār/mataṅku Vide **KALAMPAKAM**.

matam 1. Vide **ARUPAKAI**. 2. Opinion; belief, as informing the pistemological structure of a treatise, being of seven kinds, viz.,

அ ஆ இ ஈ உ எ ஏ ஐ ஒ ஊ ஃ க்ங ச்ஞ ட்ண த்ந ப்ம ய்ர ல் வ்ழ ள்ந ள்
a ā ī ī u ū ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

IRUVAR MĀRUKŌḷ ORUTALAI TUNIVU (taking ■ between two divergent opinions), UṬAṆPAṬAL (agreeing to the proposition of others), TĀNĀṬṬIT TANĀATU NIRUPPU (laying down ■ proposition and establishing it by evidence), PIRAR TAMMATAMĒRKOṆṬU KAḷAITAL (rejecting ■ proposition after weighing it), PIRAR NŪRKURRAM KĀṬṬAL (pointing out the defects in other treatises), PIRITUPAṬĀṆ TANMATAM KOḷAL (holding one's proposition without agreeing to that of others), and MAṬUTTAL (rejecting the propositions of others).

matalaivāṭṭu A PURAM sub-situation: theme in which the pillar supporting the audience hall of a hero is extolled.

matapacāttiram Vide ARUPATTUNĀṆKU-KALAIKAḷ.

matagaicināram A verse genre: poem on the erotic theme of the hero's passion for the heroine, their coming together and the bliss of their union, composed in VEṆKALIPPĀ metre.

matanavaiyam A verse genre: poem on the hero on expedition in search of ■ woman of his choice for marriage, and the women gathering in front of his elephant as he goes in procession.

matikkaṇam Vide CANTIRAKAṆAM.

matippīṭṭu tiraṇāyvu Judicial criticism. It attempts not merely to communicate, but to analyse and explain the effects of a work in terms of its subject, organization, and techniques, and to base the critic's individual judgements on general standards of literary excellence.

matippurai Review. A short discussion, usually evaluative, of current literature in a paper, journal or periodical.

matiyiṇ avaravar maṇakkaruttu uṇarttal
Vide PĀNKI MATIYIṆ AVARAVAR MAṆAK-KARUTTU UṆARTTAL.

matiyuṭampaṭuttal A phase in the love relationship between the hero and the heroine: the hero bringing the confidante of the heroine round into helping him meet the heroine, by engaging her into ■ suggestive dialogue of his relationship with the heroine.

matiyuṭampaṭuttal A sub-situation under the AKAM theme NĀNANĀṬṬAM: the confidante becoming fully aware of the union between the hero and the heroine.

matimicaikkavarnta mēlōrpakkam Vide EYILTANAIYAḶITTAL.

maturakavi Vide KAVI.

maturopāṇam Vide ARUPATTUNĀṆKU KALAIKAḷ.

mantimēlvaittu varaivukaṭātal A sub-situation under the AKAM theme VARAIVU MUṬUKKAM: the confidante urging the hero to marry the heroine by pointing to the conjugal felicity of the monkeys.

mantiracāttiram Vide ARUPATTUNĀṆKU KALAIKAḷ.

mantiram A verse genre: formulaic-symbolic averments of savants and sages.

mayakkaṭi vañcippā Vide VAṆCIPPĀ.

mayakkaniralnirai Vide NIRALNIRAI.

mayakkam Vide AVATTAL.

mayakkavaṇi (Also TIRUPATICAYAM) A figure of speech in which one object is mistaken for another.

mayakkavantāti Vide ANTĀTITTOTAI.

mayakkavuvamai (Also MŌKAVUVAMAI) A figure of speech and ■ sub-class of UVAMAI: comparing an object of one's longing with another object out of infatuation with the former.

mayakkavoliṭṭu A figure of speech in which the confusion between two things is removed by pointing out the difference.

mayakkiyaipu Agreement of the final forms of lines or feet along with other kinds of agreement.

mayāṅkakkūral Vide NŪRKURRAM.

mayāṅkavaittal Vide NŪRKURRAM.

mayāṅkicai akaval iṭaivaṇṇam One of the specific sound features of ■ verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of ■ trumpet, and the music of the long reed) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of medials.

mayāṅkicai akaval kuṟilvaṇṇam One of the specific sound features of ■ verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of a trumpet, and the music of the long reed) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of short vowels.

mayāṅkicai akaval neṭilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of ■ trumpet, and the music of the long reed) with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of long vowels.

mayāṅkicai akaval melivaṇṇam One of the specific sound features of ■ verse (VAṆṆAM): overall coalescent rhythm (like the clamour of ■ town, the sounding of ■ trumpet, and the music of the long reed)

with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of nasals.

mayāṅkicai akaval valivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall coalescent rhythm (like the clamour of ■ town, the sounding of a trumpet, and the music of the long reed), with rippling sound (like the whirl in water and the whirling of the wind) effected by the dominance of plosives.

mayāṅkicai oḷukal iṭaivaṇṇam One of the specific sound features of ■ verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of a trumpet, and the music of the long reed) with ■ smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of medials.

mayāṅkicai oḷukal kuṟilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of a trumpet and the music of the long reed) with ■ smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of short vowels.

mayāṅkicai oḷukal neṭilvaṇṇam One of the specific sound features of ■ verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of a trumpet and the music of the long reed) with ■ smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of long vowels.

mayāṅkicai oḷukal melivaṇṇam One of the specific sound features of a verse

(VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of a trumpet and the music of the long reed) with a smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of nasals.

mayāṅkicai oḷukal valivaṇṇam One of the specific sound features of ■ verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of ■ trumpet and the music of the long reed) with ■ smooth even flow (like the flowing of water and the blowing of wind) effected by the dominance of plosives.

mayāṅkicaikkoccam A species of KOCCKAKKALI verse marked by the elements of KALI occurring in a mixed order. It branches into AYALMAYĀṆKICAIK-KOCCKAM and IYALMAYĀṆKICAIK-KOCCKAM.

mayāṅkicai mellicai iṭaivaṇṇam One of the specific sound features of a verse (VAIṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of a trumpet and the music of the long reed) with ■ soft flow (like the gait of ■ swan, the soft low sound of ■ drum, and the walking on sand) effected by the dominance of medial consonants.

mayāṅkicai mellicai kuṟivaṇṇam One of the specific sound features of ■ verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of ■ trumpet and the music of the long reed) with ■ soft flow (like the gait of ■ swan, the soft low sound of a drum, and the walking on sand) effected by the dominance of short vowels.

mayāṅkicai mellicai neṭivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of a trumpet and the music of the long reed) with ■ soft flow (like the gait of ■ swan, the soft low sound of ■ drum, and the walking on sand) effected by the dominance of long vowels.

mayāṅkicai mellicai melivaṇṇam One of the specific sound features of ■ verse (VAṆṆAM): overall coalescent rhythm (like the clamour of ■ town, the sounding of ■ trumpet and the music of the long reed) with a soft flow (like the gait of ■ swan, the soft low sound of a drum, and the walking on sand) effected by the dominance of nasal sounds.

mayāṅkicai mellicai valivaṇṇam One of the specific sound features of ■ verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of ■ trumpet and the music of the long reed) with a soft flow (like the gait of a swan, the soft low sound of ■ drum, and the walking on sand) effected by the dominance of plosives.

mayāṅkicai vaṇṇam A specific sound feature in verse (VAṆṆAM): overall coalescent rhythm, being of twenty sub-classes, (For description of each sub-class, see headwords beginning MAYĀṆKICAI).

mayāṅkicai vallicai iṭaivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of ■ trumpet and the music of the long reed) with a hard flow (like the twisting of iron wire or leather into ropes and ■ stone rolling over another stone) effected by the dominance of medial consonants.

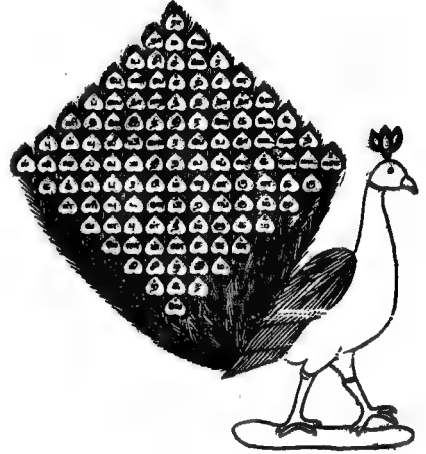
mayāṅkicai vallicai kuṟilvaṇṇam One of the specific sound features of ■ verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of a trumpet and the music of the long reed) with a hard flow (like the twisting of iron wire or leather into ropes and ■ stone rolling over another stone) effected by the dominance of short vowels.

mayāṅkicai vallicai neṭilvaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of ■ trumpet and the music of the long reed) with a hard flow (like the twisting of iron wire or leather into ropes and the stone rolling over another stone) effected by the dominance of long vowels.

mayāṅkicai vallicai melivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of ■ trumpet and the music of the long reed) with a hard flow (like the twisting of iron wire or leather into ropes and the stone rolling over another stone) effected by the dominance of nasal sounds.

mayāṅkicai vallicai valivaṇṇam One of the specific sound features of a verse (VAṆṆAM): overall coalescent rhythm (like the clamour of a town, the sounding of a trumpet and the music of the long reed) with a hard flow (like the twisting of iron wire or leather into ropes and the stone rolling over another stone) effected by the dominance of plosives.

mayilvākaṇappantam A variety of CITTIRAKKAVI: verse fitted into ■ fanciful diagram representing the spread feathers of the peacock, as well ■■ both the feathers and the body, ■■ under.



வேற்கா மகிழ்ச்சி மோலம் வாசவன்
மகளும் நீன்புன வள்ளி யுடனே
பிறங்கும் முருகனருளவும் பிரபலக்
கல்வி செல்வ மதிநலங் கைக் கொடை
சொற்கொடை தூயபே ரவைவிலியும்
புனிதனே இந்நிரபோக யோகனே
தாதா தந்தை தாயைப் பேணியே
சற்சனர் மெச்சிய நாமனே
ராமச்சந்திர நம்பிந் வாழ்கவே.

தனதன தனதன தனதன தனதன தனதன தனதன தனதன
வாதந திபநக ரக்முக வொருகுக வறிதுத புவிரிவிதி
மரகத வரிபர மதுகளி லசலவி மலமழ வெனலிரிய
முரபுறு குறுமுனி வருதிம யலசர மதிவிதி விபுதகுரு
கரபதி நவரச பாததி நகரம துகமழு முனிவருதி.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண் த ந் ப் ம் ய் ர் ள் வ ழ ள் ற் ன்
■ ā ī ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ



mayilōṭukūri varaivukaṭāṭal A sub-situation under the AKAM theme PĀNKIYIR KŪṬṬAM: the confidante speaking to the peacock of the need for marriage, to be heard by the hero around, referring to the end of their watch of the millet field which has been harvested.

mayilōṭu pukaṭal A sub-situation under the AKAM theme PĀNKIYIR KŪṬṬAM: the hero talking to ■ peacock, ■ he waits for the arrival of the heroine.

mayūraviyalvenpā Agreement in the number of letters among the lines of a stanza, except the last which has more letters.

marakkāl A dance of Goddess Durga on stilts, slaying the acuras who attacked Her

assuming the shapes of reptiles, one of the varieties of KŪṬṬU.

maraṇattāṇam Vide TĀṆAM.

marapu 1. Traditional usage or convention.
2. Vide CEYṬULURUPPU.

marapukkavitai Traditional poetry.

maraputtoṭar Idiom.

marapunilaippanūval Lisible (readerly). Roland Barthes divides texts (PANUVAL) into two categories: (i) Lisible (readerly) and scriptible (writerly) (NAVINTATTUVA-PANUVAL). The former indicates a certain dependence on convention, which facilitates interpretation. The latter implies a significant degree of experimentation, making a text difficult to interpret.

maruṅkaṇaital A sub-situation under the AKAM themes PĀNKAṆKŪṬṬAM and PĀNKIYIR KŪṬṬAM: the hero coming closer to the heroine and embracing her.

maruṭkai One of the eight principal MEYPPĀṬU: wonder.

maruṭkai uvamai Vide KŪṬĀ UVAMAI.

maruṭcinilai Hallucination.

maruṭpā Poem in which VENPĀ and ĀCIRIYAPPĀ metres occur alternately.

marutanilappaṇai (Also MARUTAPPAṆAI) Drum of the agricultural tract.

marutappaṇ A morning melody-type peculiar to agricultural tract.

maruṭappaṇai Vide MARUTANILAPPAṆAI.

marutam 1. An AKAM concept one of the five-fold classification of AKAM landscape: agricultural tract. 2. An AKAM theme: promiscuous conduct by the hero and sulking by the heroine, as appropriate to the agricultural tract. Its PURAM parallel is ULṬṬAI.

marutayāl 1. A lute peculiar to agricultural tract. 2. A primary melody-type.

marutayālttiram Secondary melody-types of the MARUTAPPAN, of four kinds, viz., *navir*, *vaṭuku*, *vañci* and *ceyṭṭam*.

maruvataluraittal Vide ANNAVARKĀTAL ARIVITTAL.

maruḷ A secondary melody-type of the KURINCI class, one of eight KURINCI-YĀLTṬIRAM.

maruḷcentotai Vide CENTOTAIMARUḷ.

marūu Vide IYALPUVAḷAKKU.

mal A dance of God Kṛṣṇa after wrestling with and vanquishing Bāṇāsura, one of the varieties of KŪTTU.

mallayuttam Vide ARUPATTUNĀNKU KALAĪKAḷ.

malvenṇi A sub-situation under the PUṬAM theme VĀKAITṬINAI describing victory in a wrestling match.

malakari A melody-type of the KURINCI class.

malam Vide MUMMALAM.

malayamārutam/malayāṇilam A secondary melody-type.

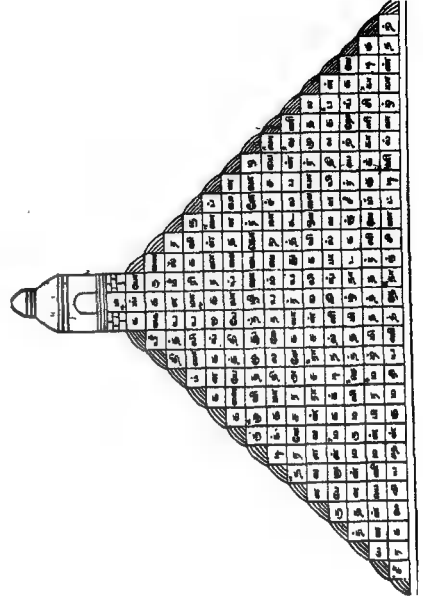
malar A formula of a metrical foot one NIRAI occurring as the last foot in the last line of a VENPĀ. Cf. NĀḷ.

malarcciyaṇi A figure of speech in which ■ general idea is brought in to establish ■ particular idea and again another particular idea is enlisted to establish the above general idea.

malital/malivu An AKAM concept to be elated during coition.

malaināṭan (Also VERPAN) An AKAM concept chief of the hilly (KURINCI) tract.

malaippantam A variety of CITṬIRAKKAVE verse fitted into ■ fanciful diagram representing ■ hill with its summit as under.



சீரக மேவிய தென்குமரி யணித்தே
நாஞ்சில் நாட்டினில் வாழ்மாண் நற்குடி
காசினி காக்கும் வேளிர் நந்தமிழ்
மரபின் மணியென்ன வந்தனன் முருமலி
செந்தமிழ் நாடகஞ் சீர்பெற் றோங்கவேள்
பகவதி யிளவல் பாங்கினில் நடிக்க
மன்னு பேருள வளவன் ராச
ராசன் மலிகவி ஓளவையார் முதலணி
வண்பல கூத்துயர் வாசுவே அரணேர்
நடிக்கமா நிலயே நயம்பெற மாச்சபை
வாழ வானேர் கொடைபொழிந்து முதலி
முருகனை யேத்தியே வாய்மை தனமெனப்
பொன்னா ரகமுங் கனகம் பொலிய
மாரி கலினூரல் மீள யுத்தி
மீகை கருணை யோங்க
மங்கள மாக வாழியர் மகிழ்ந்தே.

அ ஆ இ ஈ உ ண ள ஏ ஐ ஒ ஓ ஔ ஃ க ங் ச ஞ் ட ண் த ன் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā i ī u ū ē ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ | | r ṇ

malaivamaiti A figure of speech: poetic license, error or impropriety of ideas, considered proper either contextually or aesthetically, being of six kinds, viz., *īṭamalaivamaiti* (allowing *īṭamalaivu*), *kālamalaivamaiti* (allowing *kāla-malaivu*), *kalamalaivamaiti* (allowing *kalamalaivu*), *ulakamalaivamaiti* (allowing *ulakamalaivu*), *niyāyamalaivamaiti* (allowing *niyāyamalaivu*) and *ākamamalaivamaiti* (allowing *ākama-malaivu*).

malaivu Error or impropriety in ideas, being of six kinds, viz., *īṭamalaivu* (wrongly assigning natural products to places where they are not found), *kālamalaivu* (wrongly assigning occurrence of a particular time to another time), *kalamalaivu* (anything opposed to arts and sciences), *ulakamalaivu* (non-conformity with the opinions of the good and the great), *niyāyamalaivu* (contradicting the logical order of the universe) and *ākamamalaivu* (contrary to scriptures). Cf. *malaivamaiti*.

majapulavañci A sub-situation under the *puṇam* theme *vāñcittinaḥ*: describing the plunder and loot of the enemy's country to their great suffering.

majalaippāṭal Nursery rhyme.

marattarku ākkalaṇi A figure of speech in which the accepted cause of an action is brought to bear on another action which is opposed to the earlier one; a figure in which the means of a deed is sought to be applied to another deed which is opposed to the earlier one; a figure of speech in which the instrument of an action is sought to be applied to another deed which is opposed to the earlier one.

marretirkōṭal A sub-situation under the *akam* theme *varaital*: the hunters receiving the hero coming to wed the heroine.

marronruvirital Vide *nūrkurram*.

maṛakkaḷavañci 1. A verse genre: poem on war fought by a king, composed in accordance with *puṇam* conventions in *vāñcippā* metre but interspersed with *kuṛaḷai*, *cintaṭi* and *aḷavaṭi*.

maṛakkaḷavaḷi A sub-situation under the *puṇam* theme *vākaittinaḥ*: describing a king as ploughing the field of battle. Cf. *araḷkaḷavaḷi*.

maṛakkaḷavēḷvi Vide *kaḷavēḷvi*.

maṛakkañci 1. A sub-situation under the *puṇam* theme *kāñcittinaḥ* the demonstration of the martial prowess of the king wearing a foliage wreath. 2. A sub-situation under the *puṇam* theme *kāñcit-tinaḥ*: a warrior, who has received a wound in his breast in battle, tearing open that wound and dying in utter disdain of life.

marattal Vide *avattal*.

maṛam Vide *kalampakam*.

maṛamullai A sub-situation under the *puṇam* theme *vākaittinaḥ*: speaking of the valorous soldier's proud refusal of the generous offer of gifts by the king.

maṛavāmaikūṛal A sub-situation under the *akam* theme *vēntarku uruḷuppirivu*: the hero telling the confidante of his not forgetting the heroine while in his camp.

maṛaṇuṭaippāci Vide *ūrcceṛuvilṇṇa pācimarāṇ*.

maṛi uru Leitmotif. An image or phrase that recurs throughout a work, each time evoking past associations in such a way as to serve as a subtly unifying element of the work as a whole. Cf. *aḷikkaruttu* and *ilāiporuḷ*.

maṛinilaip poruḷ Absence of correspondence in the combinations of letters, words or lines of a verse. e.g. *ñimiṟu - miñiṟu*. *Curai āḷa ammi mitappa-curai mitappa ammi āḷa*.

maṛuttal Vide MATAM 2.

maṛuttarku arumaimāṭṭal Vide TŌḷI TALAIVAṆAI
MARUTTARKU ARUMAIMĀṬṬAL.

maṛuttukkūḷal A sub-situation under the AKAM theme VĒNTARKU URGUḷIPPIRIVU: the heroine refuting the contention of the confidante that it is not the real rainy season.

maṛuttumolīnilai A figure of speech.

maṛuttetirkōṭal An AKAM sub-situation: the heroine accepting the hero's request for union which she spurned earlier.

maṛutalai Travesty. A type of low burlesque (NĀIYAṆṬI) that treats a dignified subject in an especially undignified way. It ridicules a subject, literary convention, or specific work by employing a grossly low style.

maṛutalaicitaittu taṇṭuṇṇipū uraittal Vide UṬṬI.

maṛupārvai Re-vision. A form of feminist criticism (PENṆIYAT TIRAṆĀYVU), it seeks to reinterpret literary works of the old with a view to identifying in them conceptualizations of woman as a creature of domestic fetters, and as a servile being in the matriarchal order. The works of this school of critics are a polemical protest against what they find a literature of phallocentrism.

maṛuporuḷuvamai Vide ETIRPORUḷUVAMAIYAṆI.

maṛumalarccī Renaissance. Originally, a sustained creative and intellectual excellence in arts and literature and science in Europe between 1200 and 1600,

the term now is extended to suggest a significant transformation of and shift in human perspective that specifically manifests in the literature of a given period.

maṛumaiyiyal Eschatology. Concern with what happens after humans die, or after the end of the world and life as we know it.

maṛaimolī A literary genre: concealed, mystic utterances.

maṛaiyaṇi A figure of speech in which the shared features between two things keep their differences unperceived. Cf. MAṚAI-YĀMAIYAṆI.

maṛaittamaikūṛi nakaitturaittal A sub-situation under the AKAM theme CĒṬṬAṬAI: the hero tending to look for union with the heroine outside the sphere of the confidante's help, the confidante laughs at him implying the impracticability of such a possibility.

maṛaintavaiyuraittal A MEYPPĀṬU pertaining to the undistressed state (leading to marital love): the heroine expressing in the marital stage what went on during the pre-marital period.

maṛainilai āciriyaṛ Implied author. A creation of the real author in his work with a view to representing himself or herself to the reader. He is the "ideal, literary, created version" of the real author. He can also be called *āciriyaṇṇolī*.

maṛainilai vācakar (*vācakappōḷi*) Implied reader, the reader intended, even created by the text. Wolfgang Iser calls him a "construct" of the text who "embodies all those predispositions necessary for a literary work to exercise its effect". Stanley Fish calls him "informed reader"

and Gerald Prince refers to him as the "narratee".

maṛaippirai Vide IRAIYAṆI.

maṛaiyāmaiyaṇi A figure in which the shared features between things are brought to bear on their differences. Cf. MAṬAIYAṆI.

maṛaivelippaṭṭal An AKAM concept: the secret (pre-marital) love between the hero and the heroine being known to others.

maṇmataṇ Vide KĀMAKKAṬAVUḷ.

maṇmatōpālampaṇam Reviling of Kāmaṇ by the heroine suffering from pangs of love, a feature of the verse genres like ULĀ.

maṇṇal 1. Vide MAṆAM. 2. A melody-type of the desert (PĀLAi) tract.

maṇṇal maṇaivaru cevilliku ikuḷai appuṇavu uṇaṭṭal Vide PĀNKI MAṆAMAṆAICCENRA CEVILIKKU IRUVARAṆPUM URAITṬAL.

maṇṇaviruttam Vide ARACAVIRUTTAM.

maṇṇurutōḷil One of the two classes of the PUṬAM theme VEṬCITṬIṆAI (the other being TAṆṇURUTŌḶIL): describing the capture of enemies' cows by a king's soldiers under his orders.

maṇṇaikkāñci Vide MAṆAṆENRU IRAṆKIYA MAṆNAI.

maṇattoṭuṇērtal A sub-situation under the AKAM theme KUṬAINAYAPPUKKŪRAL: with the confidante warning the heroine against the consequences of her refusal to openly admit her love for the hero, the heroine coming around and reflecting on the need to respond to the hero's advances.

maṇappativiyal Impressionism. A technique in writing by which to capture the fleeting impressions of characters, settings and events, depicted

subjectively as they appear through the filter of the writer's moods and personal perceptions. Also see UṆARCCIVAḶĪ ĀRĀYCCI and NAṆAVŌṬAL.

maṇamutalvātam Mentalism.

maṇitanēyakkōṭpāṭu Humanitarianism, ■ doctrine, attitude or way of life that seeks to promote human welfare and social reform.

maṇitamaiyavātam Humanism. An anthropocentric movement, it seeks to dignify and ennoble man by making him realize his potential powers and gifts. As a form of philosophy, it concentrates on the perfection of a worldly life, rather than on the preparation for an eternal and spiritual life.

maṇaipukalkaṇṭa vāyilavarkūral A sub-situation under the AKAM theme PARATTAIYIRPIRVU: the utterance of the attendant-messengers as they see the hero enter his house.

maṇaiyavar maḷiṭtal A sub-situation under the AKAM theme PARATTAIYIRPIRVU: the hero returning from the prostitutes, the rejoicing of the inmates of his house.

maṇaiyaṅam Domesticity. An aspect of the patriarchal (ĀṆĀTIKKAM) doctrine of separate spheres, according to which a woman's place is in the privacy of the home, whereas ■ man's place is in the wider public world. Domesticity and the larger doctrine of separate spheres have been identified by feminist and gender critics (See PEṆṆIYAM, PEṆṆIYAT TIRAṆĀYVU and ORUPĀLCĒRKKAIT TIRAṆĀYVU), which have evolved into a whole body of feminist poetics and feminist ideology.

mākatar Vide IRUNTĒTTUVĀR.

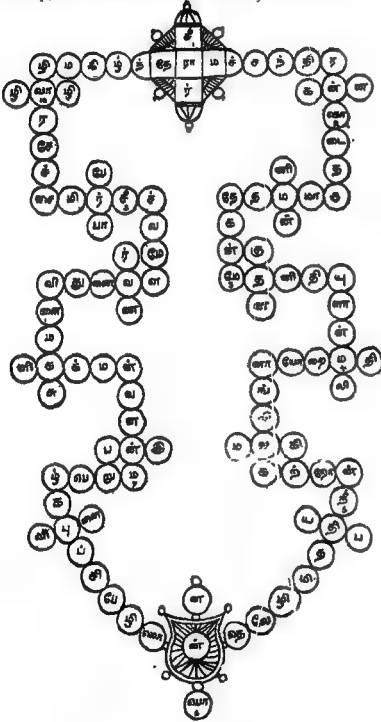
māccariyam Vide ARUPAKAL.

māccir (mā) Metrical foot of two ACAI ending in NĒR.

māṭṭu Vide Kōḷ.

māṭṭerintolukal Vide UTTI.

māṇikkamālai pantam A variety of CITTIRAKKAVE verse fitted into a fanciful diagram representing the garland of rubies, with each ruby accommodating one letter, and with fewer letters in the diagram than in the verse, as under:



சீரார் ராமச் சந்திரன் கன்னன்
கொடைதரு மாமணி மன்மத தேகன்
மேதகு தனத னிதிட னான் மதிமலி
மறையோ னங்கில மலகில கற்றோன்

நீதி யதிபதி தமிழிலே தென்னன்
பொன்மொழி பேசிப் புலிபுனை புகழ்பெறு
மன்பன் இன்னவன் மக்க எரிககசு
மனைவி துணைவர் வணவள மேவச்
சீர்பேர் பார்மிசைச் சேர
வாழி வாழி வாழி மகிழ்ந்தே.

māttirai Vide CEYYULURUPPU.

māttiraicutakam/māttiraiccurukkam A rhetorical figure in which a word becomes a different word by shortening its sound-value by a MĀTTIRAI. Cf. MĀTTIRAIVARUTTAṆAM.

māttiraiavaruttanām A rhetorical figure in which a word becomes a different word by lengthening its sound value by a MĀTTIRAI. Cf. MĀTTIRAI CUTAKAM.

mātirakkaṭṭu A verse genre: as the diviner examines the cause of the heroine's sickness, the heroine hinting at her love for the hero to the diviner, her confinement at home, the hero's coming to seek her hand in marriage and the diviner getting rich gifts.

māpāṭiyam Elaborate commentary.

māyattōṭṭam Illusion.

māyapparuvam The Real, one of the three orders of subjectivity, according to the psychoanalytic theorist Jacques Lacan, the other two being Imaginary order (ĀṬIPPARUVAM) and the Symbolic order (KURIVITTUPPARUVAM). The Real is the intractable and substantial world that resists and exceeds interpretation. It cannot be imagined, symbolized, or known directly. It therefore challenges the other two orders. It marks the divide between the conscious and the unconscious, and is different from what we call "reality".

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங் ச் ஞ் ட் ண் த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ள்
a ā i ī u ū ē ē; ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṛ ṇ

māyappaṇarcci Vide KALĪAPPUNARCCI.

māyai Vide PĀCAM.

māyaiyalittal Demythification.

māyōṇ An AKAM concept and one of the KARUPPORUḻ: Tirumāl the God of the MULLAI region.

mārkkam 1. Theme of love poetry. 2. A kind of dance and music performed for the aristocracy, opp. to TĒCI.

mārkeiyat tiraṇāyvu Marxist criticism. A branch of sociological criticism (CAMŪKAVIYAL AṆUKUMURAI), it views literary works as ■ product of work, intricately connected with historical processes ■ and socio-economic realities. It refuses to see aesthetic matters as being distinct and independent from economics, which Marx and Engels find as the infrastructure of society. As such, central to Marxist critical movement is: superstructural elements such as art owe their existence to consciousness, but consciousness is the product rather than the source of social forms and economic conditions.

mārkeiyap peṇṇiyat tiraṇāyvu Marxist feminist criticism. A form of feminist criticism (PEṆṆIYAT TIRAṆĀYVU), it seeks to take up the weapon of Marxism to espouse the cause of women. The exponents of this school argue that domesticity (MAṆAIYARAM) fetters women and makes them in effect the slaves of men, besides forcing them into 'unproductive' and 'uneconomic' labour. As such, they exhort women to unfetter

themselves from the domestic ties and become self-dependent, self-sustaining individuals.

mārkeiyam Marxism. A school of thought founded by Karl Marx, it rests on the belief that historical change is primarily the result of class struggle. In Marx's view, economic factors and class divisions they reflect and reinforce play ■ primary role in determining social institutions and actions. He and Engels argued that economics provide the base of society, from which emerges ■ superstructure consisting of law, politics, philosophy, religion and art.

mārāyam perṇa neṭumolī/mārāyavañci A sub-situation under the PUṚAM theme VAṆCITTINAI: eulogy showered on victorious soldiers as they are honoured by their king.

mārutakaṇam Vide KĀRRUKAṆAM.

mālāṭivakam (Also MĀLĀITTIVAKAM) A figure of speech: ■ word being taken with several successive sentences and constructed in the manner of the flowers in a garland.

mālai 1. A verse genre. 2. Vide MUTARPORUḻ.

mālāittivakam Vide MĀLĀTTIVAKAM.

mālainilai A PUṚAM sub-situation: theme describing the condition of a wife preparing to immolate herself in an evening, on the funeral pyre of her deceased husband.

mālaippan Melody-type suited to the evening.

mālaimārru A variety of CITTIRAKKAVI: poem that remains identical when its letters are read in the reverse direction as in the diagram under:

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண் த ந ப ம ய ர ல வ ழ ள ற ன்
■ ā i ī u ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

etc. are reversed, or repeated in reverse order in order to achieve a balancing effect.

mārupaṭu pukaṇilaiyaṇi Vide TERIVIL PUKALCCIIYAṆI.

mārupaṭuporuṇmoli A defect in composition (VALU) which consists in making contradictory statements.

mārupaṭuporuṇmoliyamaiti A poetic license which allows MĀRUPAṬUPORUṆMOLI in the appropriate contexts such as the utterance of the lustful and the timid.

māṇatavam A verse genre: ■ woman falling for the hero-king, who has been on his triumphant march through hostile regions, offering herself to him through songs of music and religious austerities.

māṇṭaviyaḷ Anthropology.

māsk Masque. An elaborate form of entertainment, combining poetic drama, music, song, dance, splendid constuming, and stage spectacle. Having a thin plot, it deals with mythological and allegorical figures. The dancers and speaking characters wear masks.

There is the antimasque, in which the characters are grotesque and unruly, the action ludicrous, and the humour broad. It is a kind of foil to the elegance, order and ceremony of the masque proper.

mikkakāmattumiṭal Vide PERUNṬIṆAI.

mikkōretukkāṭṭal A sub-situation under the AKAM theme KARPOṬUPUṆARTAKAVVAI (the foster-mother enquiring of the brahmins about the eloped heroine) the brahmins providing ■ statement of reason by which to show that the elopement is but in tune with the nature of life.

mikutturaittu ūṭal A sub-situation under the AKAM theme PARATTAYIRPIRIVU: the heroine sulking with the hero praising him pejoratively.

mikutinavirciyaṇi Vide ATICAYAVAṆI.

mikai A MEYPPĀṬU other than the principal eight arrogance.

mikaikkaṇṇai Fantasy.

mikaippuṇai Baroque.

mikaipaṭakkūral Vide NŪRKURRAM.

mikaimoli Vide ATICAYAVAṆI.

mikaivumai Vide ATICAYAVUVAMAI.

mikaieṇ niralnirai Vide NIRALNIRAI.

mikaiyetārttam Surrealism. A literary movement, whose proponents seek to transcend the reality - the rational modes, the codes and conventions that govern our everyday existence - and enter the realm of the "super-real" which includes unconscious components. Surrealists undertake literary experiments involving unusual syntax, achronological sequencing, free association, nightmarish images, and the juxtaposition of jarringly incongruous elements.

mirutānkam Vide ARUPATTUNĀNKU KALAİKAḷ.

miṇaikkavi Vide PULAVAR.

minṇiṭaimelital A sub-situation under the AKAM theme PĀNKARKŪṬAM: the concern and anguish of the heroine about the hero, as to whether he has gone to the place of the companions, or whether he has been eaten away by his passion for her.

minṇiṭai vērrumaikaṇṭu narrāy ceviliyai viṇāṭal Vide TALAIMAKAḷ VĒRRUMAİKAṆṬU NARRĀY CEVILIYAI VIṆĀṬAL.

mī amaiṭṭiyalvātam Vide AMAIṬṬIYAL MARUVIYA KŌṬPĀṬU.

mī uyarīyam Transcendentalism. It is based on the conviction that each human being is innately divine, that God's essence lies within all individuals.

mīṭci 1. A phase in the love-relationship between the AKAM hero and the heroine: the returning of the eloped hero and the heroine to the latter's place; the returning of the foster-mother unable to find the eloped heroine. 2. Vide PIRAMĀṆAM.

mīṭciyaṇi Vide PIṆVARUNILAIYAṆI.

mīṭṭuruvākkam Reconstruction.

mīṭṭuvārunkālaip pākaṇoṭu collal Vide TALAIVAṆ PĀKAṆOṬU COLLAL.

mīṭṭuṇaiyiyam Romanticism. Viewed in opposition to realism, classicism and neoclassicism, romanticism is associated with subjective experience, innovation, imagination and the individual. In addition to believing in the power of imagination, romantics believed that humans are essentially good, that is, that people are good by nature; they also believed that civilization corrupts this essential goodness. There is again the romantic esteem for childhood and the primitive, the natural states unspoiled by society's influence.

The conception of civilization as ■ corrupting influence led romantics to value nature and to give it a prominent place in their works, seeing it as antithetical to materialism and artifice, and even imputing to it a mystical and a sublime quality.

It is also called **vīṇararcci**.

mīṭṭuṇaiyiyal muraṇ Vide MURAṆ 2.

mīporuṇmaikkavitai Metaphysical poetry, ■ poetry that deals with philosophical or spiritual matters, but generally limited to works written by ■ specific group of 17th century English poets, marked by arresting and original images and conceits, wit, ingenuity, dexterous use of colloquial speech, complexity of themes, a liking for paradox and dialectical argument, caustic humour, elliptical thought and tersely compact expression.

mīporuṇmaiyyal Metaphysics.

mīmāṁcai (*mīmāṁcāi*) A sect extrinsic to CAIVAM, the system of Indian philosophy investigating and determining the nature of *dharma* or the duties, rites and rituals enjoined by the Vēdic law, and also incidentally enunciating the correct principles of Vēdic exegesis.

mīlavuraittal A sub-situation under the AKAM theme UṬAṆPŌKKU: the beholders on the way urging the foster-mother who has come in quest of the eloped heroine to return.

mīli An AKAM concept: chief of the wasteland - (PĀLAI).

mukkuṇam Three fundamental qualities, viz., CATTUVAM (goodness or virtues), RACŌKUṆAM or IRĀCATAM (the quality of passion manifested in one's activity, zeal, courage, pride, etc.,) and TAMŌKUṆAM or TĀMATAM or TĀMACAM (the subtle quality of darkness or ignorance manifested in torpor, sleep, lust, anger, etc.,).

mukkōlpakavarai viṇātal Vide ĀRRIṬAI MUKKŌLPAKAVARAI VIṆĀTAL.

mukti (Also MUTTI and MŌKṢAM) The final release of the soul from the worldly bonds.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ ட்ண த்ந ப ம ய ர் ல் வ ழ் ள் ற் ள்
a ā i ī u ū ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

mukattalaḷavaiyākupeyar Vide ALAVAI-YĀKUPEYAR.

mukanilai A kind of song.

mukappurai Epigraph. A passage printed ■ the title page or first page of ■ literary work or at the beginning of each section of such ■ work. Intended to set the tone or establish the theme of what follows, epigraphs are generally taken from earlier, influential authors.

mukam 1. Vide NĀṬAKACCANTI. 2. Opening dance before the appearance of the actors on the stage.

mukamkaṇṭumakiḷṭal A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: the hero rejoicing at the visage of the heroine as he embraces her.

mukamalarccikūṛal A sub-situation under the AKAM theme PARATTAIYIRPIRIVU: the utterance of the beholders on the burgeoning of the visage of the heroine ■ the hero returns from courtesans.

mukavaippāṭṭu Song sung during the treading of grain on the threshing floor by cattle.

mukiloṭukūṛal A sub-situation under the AKAM themes VĒNṬARĶU URGUḷIPPIRIVU and PORUḷVAYIRPIRIVU: the hero imploring the rain clouds not to go ahead of him to the place of the heroine.

muccaṅkam Vide CAṆKAM.

muccir Three syllabled foot.

muccollalaṅkāram A figure of speech in which ■ expression is capable of three meanings when divided in three different ways.

muttaṭi A complete line with four feet. Cf. KŪṬṬAM.

mutti Vide ARUPATTUNĀṆKU KALAṬKAḷ.

muttu Aporia. A term frequently used in deconstruction (UḷḷIYAL AṆUKUMUṬAI) to indicate an interpretative dilemma or impasse involving some textual contradiction that renders (or seems to render) meaning undecidable. Aporia can also be used to refer to any indecision or doubt expressed by the speaker of a work, whether actual or voiced with ironic intent.

muttuvayirkaḷaḷal A MEYPPĀṬU pertaining to the undistressed state (leading to marital love): the heroine making assertions as there occur obstacles to pre-marital union.

muttittukkāṭṭal Vide UṬṬI.

muttintatumuṭittal Vide UṬṬI.

muttiporuṭṭoṭarnilai Vide TOṬARNILAICCEYYUḷ.

muttiyāṭṭoṭar Periodic sentence. See NĀṬAI.

muttiṭaṅkūṛal Vide UṬṬI.

mutukiyaḷ Vide AṬUKKIYAL.

mutukiyaḷvaṇṇam (Also MUṬUKUVAṆṆAM) One of the specific sound features of a verse (VAṆṆAM): rhythm effected by the occurrence of lines exceeding four feet each, with sequences of two short vowels.

mutukiyalaṭi Lines of five to seven feet with a sequence of short vowels.

mutukuvannam Vide MUṬUKIYALVAṆṆAM.

mutukuveṇpā A species of VEṆPĀ verse composed either wholly or partly in quick rhythm.

muttakam 1. A stanza which by itself is complete in sense. 2. A kind of literary composition adapted to singing.

muttapparuvam Vide PILĻAIKKAVI.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ ட்ண த்ந் ப்ம் ய்ர ல்வு ழ் ள்ற ள்
■ ā ī ū ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

muttampukaḷtal A sub-situation under the AKAM theme PĀNKIYŪKŪṬṬAM: the confidante praising the pearls in the love-token (TAḷAI) given by the hero.

muttamiḷ Three-fold classification of the language Tamiḷ, viz., IYARRAMIḷ (literature), ICAITṬAMIḷ (music) and NĀṬAKATTAMIḷ (drama).

mutti Vide MUKTI.

muttirai Composer's name introduced at the end of a song or poem, ■ his mark.

muttiraiḱkavi (Also MUTTIRAIṔĀṬṬU) Last benedictory stanza in ■ PATIKAM of the sacred hymns containing the ■■■■ of the author. Cf. TIRUKKATAIḱKĀṔṬU and TIRUNĀMAPPĀṬṬU.

muttiraiṓṓallavam/muttiraiṓṓallavi A PALLAVI repeated at the end of each PATAM.

muttiraiṓṓṭṭu Vide MUTTIRAIḱKAVI.

mutti The three sacrificial fires, viz., *kāruka pattiyaṃ*, *ākavanīyaṃ* and *taṭciṓṓḱḱiṓi*.

mutaltoṭai Vide MŌṆAITTOṬAI.

mutalniṓṓaiḱuṓṓattivakam Vide KUṆA MUTAL-NILAITTIVAKAM.

mutalniṓṓaiḱattivakam Vide CĀṬI MUTAL-NILAITTIVAKAM.

mutalniṓṓaittivakam Vide ĀṬṬIVAKAM.

mutalniṓṓaittoḷilivakam Vide TOḷIL MUTAL-NILAITTIVAKAM.

mutalniṓṓaiṓṓorūṭivakam Vide PORUḷ MUTAL-NILAITTIVAKAM.

mutalniṓṓaiyaḷapeṭai Agreement of elongations in the initial letters.

mutalniṓṓ Vide NŪL.

mutalāḱupeyar Vide PORUḷĀḱUPEYAR.

mutalāyiram The first of the four sections of *nālāyira tivviyaṓ pirapaṓṓantam*.

mutalālṓṓuvam Capitalism.

mutarḱurai Vide CEYṬUḷVIKĀRAM.

mutarḱaṓkam Vide CAṆKAM.

mutarḱir Metrical foot of two syllables.

mutarṓṓ (Also MURṓṓ) Vide VENṓṓ.

mutarṓṓoruḷ An AKAM concept: land and season, land being classified into five, viz., KURŌNCI (hilly tract), MULLAI (forest tract), MARUTAM (agricultural tract), NEYṬAL (maritime tract) and PĀLAI (wasteland), and season being broadly classified into two, viz., PERUMPOḷUTU and CIṔUPOḷUTU; PERUMPOḷUTU goes into six, namely KŪṬIR (cold - October and November), KĀR (rainy - August and September), MUNṔANI (evening dew - December and January), PINṔANI (morning dew - February and March), IḷAVĒṆIL (milder hot season - April and May); MUTUVĒṆIL (hot season - June and July); CIṔUPOḷUTU comprises six parts, viz., VAIKARAI (before sunrise), VIṬIYAL (after sunrise), NANPAKAL (midday), ERṔĀṬU (before sunset), MĀLAI (after sunset), YĀMAM (midnight).

The appropriate MUTARṓṓORUḷ (land and season) for the five classes of ṬINAI (love-behaviour) are: union - KURŌNCI-KŪṬIR-YĀMAM; patient endurance - MULLAI-KĀR-MĀLAI; sulking - MARUTAM-all six PERUMPOḷUTU-VAIKARAI, VIṬIYAL; pining - NEYṬAL-all six PERUMPOḷUTU-YERṔĀṬU; separation - PĀLAI-IḷAVĒṆIL and MUTUVĒṆIL-NANPAKAL.

mutanṓṓariṓilai A figure of speech which consists in applying the part instead of the whole and vice versa.

mutaṇilaik karpaṇai Primary imagination which, according to Coleridge, mediates between sensation and perception and is

அ ஆ இ ஈ உ ஊ ஏ ஐ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய்ர ல் வ்ழ் எ்ற் ன்
a ā i ī u ū ē ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ! r ṇ

the living power and 'prime agent of all human perception', and this faculty is common to all percipient human beings. Cf. *TUṆAINILAİK KARPAṆAI*.

mutaṇilaiviḷakku Vide *MUTANILAITTIVAKAM*.

mutaṇiṇaippu Mnemonic formed of initial syllables of stanzas of ■ poem.

mutiya vaṭṭparāval A sub-situation under the *AKAM* theme *KARPOṬUPUNARNTAKAVVAI*: the mother praying to ■ major deity for the safe return of her daughter from the desert.

mutirnta kuṇiñci A melody-type.

mutirntavintaḷam A secondary melody-type of the *KUṆIÑCI* class.

mutukāñci 1. Vide *KALINTŌR OḻINTŌRKKUK KĀṬṬIYA MUTUMAI*. 2. A verse genre: poem on the *MUTUKĀÑCI* theme.

mutucol (Also *MUTUMOL*i and *MŪTURAI*) 1. A literary genre: proverb. Cf. *PAḷAMOL*i. 2. A sage utterance.

mutupālai Vide *PERUNṬṬINAI*.

mutumakkaḷtāḷi A large earthen jar wherein corpses of warriors were interred in ancient times.

mutumoli Vide *MUTUCOL*.

mutumolikkāñci A *PURAM* sub-situation: wise men giving instruction on *ARAM* (righteousness), *PORUḷ* (affairs of life), and *INPAM* (pleasures of life) to the people at large.

mutumolivañci A sub-situation under the *PURAM* theme *VAṆCITTINAI*: describing the state of one's ancestor of great martial prowess and glorious antiquity.

mutuvāyppenṭir Women of ripe utterance. Cf. *AKAVAṆMAKAḷUR*.

mutuvuḷiṇai (Also *PURATTŌNṼṬANTA PUTUMAI*) 1.

A sub-situation under the *PURAM* theme *UḷIṆAITṬINAI*: the soldiers overcoming resistance and entering into the jungle defence of the enemy. 2. A sub-situation under the *PURAM* theme *UḷIṆAITṬINAI*: describing the prowess of the warriors on the fortification and their valorous fight against the enemy.

mutuvēṇil Vide *MUTARPORUḷ*.

mutunūl Vide *NŪL*.

mutumoljintataṇ talaitaṭumārṇu Vide *UTTI*.

muturakkāṇṭal A sub-situation under the *AKAM* theme *IṬANTALAIPPĀṬU*: the hero seeing the heroine at the place of their first meeting.

muppattāṇyirappaṭi Vide *ṬU*.

muppāl The three-fold classification of *tirukkuraḷ*: *ARAM*, *PORUḷ* and *KĀMAM*.

mupporuḷ A *Caiva* concept: the three fundamental entities, *PAT*i, *PACU* and *PĀCAM*.

mummaṭiyākupeyar A figure of speech: a metonymy of treble transference, as *kār* which literally means black, and figuratively means first the cloud at the primary level, secondly, rainy season and thirdly, the crop of the rainy season.

mummaṇṭilappā Apparently ■ single stanza, but containing three in three different metrical patterns.

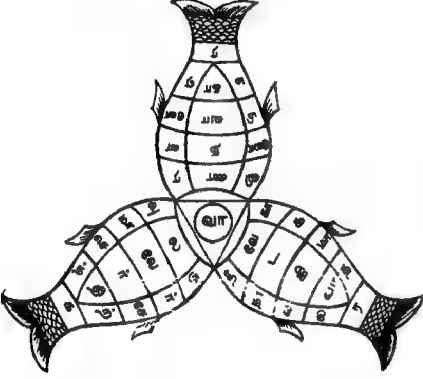
mummaṇikkōvai A verse genre: poem of thirty stanzas, in which *AKAVAL*, *VENPĀ* and *KALITTURAI* occur serially one after another in *ANTĀTITṬOṬAI*.

mummaṇimālai A verse genre: poem of thirty stanzas in which *VENPĀ*, *KALITTURAI* and *AKAVAL* occur serially one after another in *ANTĀTITṬOṬAI*.

அ ஆ இ ஈ உ ஊ ஏ ஐ ஒ ஓ ஔ ஶ ஷ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ள்
a ā ī ū ē ai o ō au k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

mummalam (Also MALAM) A Caiva concept: the three impurities of the soul (ĀṆAVAM, KAṆMAM and MĀYAI) which cling to it until it attains final liberation. Also see PĀCAM.

mummīṅpantaṇam A variety of CITTIRAK-KAVE verse fitted into a fanciful diagram, representing the bodies of three fish meeting at a point, as under



வாருலவு மாவேச்சேர் செந்திற்க திர்வேல
வாரணவி லோதனனே வாமிமகா - ஏரகா
வாதணவா காவேந் நாடக மாகிவல
வாதர வாகிடவே வா

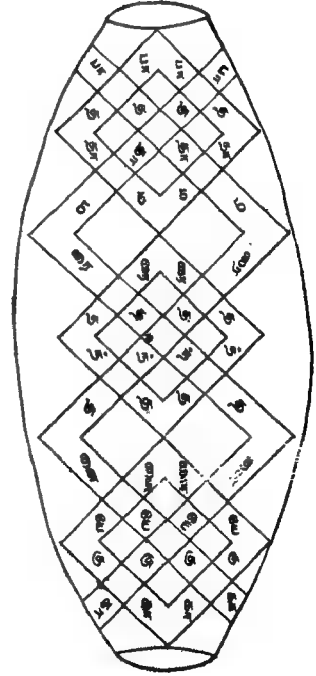
muyāṅkal An AKAM concept: sexual congress.

muyāṅkutaḷuṟuttal A sub-situation under the AKAM theme IYARKAIPPUNARCCI: the hero speaking exultantly of the consent of the heroine to union.

muyarci vilakku A figure of speech and a sub-class of TAṬAIMOLIYANI in which a pursuit is sought to be stopped by stating the futility of one's efforts to stand by that pursuit.

muyarcivēṟṟumai Vide TOḷILVĒṚRUMAI.

muracapantam A variety of CITTIRAKKAVE four-line verse, with the first two lines in the KŌMŪTTIRI pattern and the verse being structured in such a way that the first letter of the first line begins the pattern, goes down through the lines of the stanza, and goes up and down again in that order, again the first letter of the last line begins the pattern, goes up, comes down and again goes up in the manner of the leather straps of a drum as in the diagram under.



அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண்த ந ப்ம் ய்ர் ல் வ ழ ள் ற் ன
a 'ā ī ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

பாத தாமரை தந்தனை யேகுதா
பாத தாமரை தந்தனை யேகுதா
பாத தாமரை தந்தனை யேகுதா
பாத தாமரை தந்தனை யேகுதா

muracavākai A sub-situation under the PURAM theme VĀKATTIṆAI: theme describing the ceremony of offering oblations to the VĪRAMURACU in a king's palace.

muracavulīṇai A sub-situation under the PURAM theme ULĪṆATTIṆAI: theme describing the VĪRAMURACU being decorated with a garland of *ulīṇai* flowers made of gold and being offered goat - sacrifice.

muravu Vide ARACARINNAM.

muraṇ/muraṇtoṭai 1. (Also IRAṆATTOTAI and PAKATTOTAI) A kind of rhyme marked by antithesis or contrast in words (MOḻI-MURAN) or in meaning (PORUḻMURAN), being of eight kinds, viz., ATIMURAN (antithesis in the first foot through the whole stanza), IṆAIMURAN (antithesis in the first and second feet of a line), POLIPPUMURAN (antithesis in the first and the third feet), ORŪMURAN (antithesis in the first and fourth feet), KŪḻAIMURAN (antithesis in the first, second and third feet), MĒRKATUVĀYMURAN (antithesis in the first, third and fourth feet), KĪLKATUVĀY-MURAN (antithesis in the first, second and fourth feet), MURRUMURAN (antithesis in all the feet of a line). (For the miscellaneous auxiliary MURANOTAI kinds, vide the individual entries in their respective places). 2. Irony. A contradiction or incongruity between appearance and reality. It manifests in a variety of ways such as the discrepancy between what one says and what one means; between what one expects to happen and what actually happens; or between what

appears to be true and what actually is true. it is sometimes called *etirkuṇippu* and *etirmaṇai ilakkaṇai*.

The types of irony may be seen under three broad headings: verbal irony (MOḻI-MURAN?), situational irony (ITAMURAN) and structural irony (AMAIPPUMURAN).

Verbal irony, also called rhetorical irony (PĒCCUMURAN) is marked by ■ discrepancy between what ■ speaker or writer says and what he or she believes to be true. More specifically, one will say the opposite of what one actually means in verbal irony.

Situational irony involves a discrepancy between expectation and reality. It branches into dramatic irony (NĀṬAKAK KURIPPUMURAN), tragic irony (AVALAK KURIPPUMURAN) and Socratic or dialectical irony (CĀKRAṬIS or IYAKKAVIYAL MURAN). Dramatic irony involves a situation in ■ play or a narrative in which the audience shares with the author knowledge of which a character is ignorant: the character acts in ■ way grossly inappropriate to the actual circumstances, or expects the opposite of what fate holds in store. Tragic irony, ■ type of dramatic irony involves imperfect information whose consequences are catastrophic, leading to the character's downfall and death. Socratic irony comes from Socrates's habitual practice of acting ignorant and foolish and asking seemingly innocuous and naive questions which gradually undermine his interlocutor's case and trap him into seeing the truth.

Structural irony involves an internal feature in the text that creates or promotes a discrepancy. It comprises two types-

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த் த் ப் ம் ய் ர் ல் வ் ழ் ள் ற் ன்
a ā ī i u ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ r ṇ

cosmic irony or irony of fate [PIRAPAÑCA (ŪḸ) MURAN] and romantic irony (MĪ PUNAIVYALMURAN). The former arises from the disparity between ■ character's (incorrect) belief in his or her ability to shape his or her destiny and the audience's recognition that an external supernatural force has the power to manipulate or even control that character's fate. Romantic irony designates a mode of dramatic or narrative writing in which the author builds up an artistic illusion, only to break it down by revealing that he, as artist, is the arbitrary creator and manipulator of his characters and their actions.

muraṇṇirālṇirai Vide NIRALNIRAI.

muraṇṇōkku iṇṇam Jouissance. A term used by Jacques Derrida to refer to the "subtle and intense pleasure" deconstructors experience as the text dismantles itself due to its 'opposed strands of meaning or conflicting discourses' (see also UḸḸIYAL ANUKUMURAI). In feminist criticism (PENṇIYAM) jouissance refers to sexual as well as textual pleasure, or, more precisely, to a feminine, linguistic jouissance grounded in women's sexual potential and pleasure, which is "more diffusive and diverse than men's".

muraṇṇaṭumeymai Paradox, a statement that seems self-contradictory or nonsensical on the surface but that, upon closer examination, may be seen to contain an underlying truth. New critics use this term to refer to any unexpected deviation from ordinary discourse. Cleanth Brooks maintains that poetic language is fundamentally paradoxical. This term is sometimes called **muraṇṇmai**.

muraṇṇiraporuḷvaippu (Also MURANĪ TŌṆRAL)

A figure of speech and a sub-class of PIRAPORUḷVAIPPAṆI in which ■ general object/phenomenon of contradictory nature is correlated with ■ particular object/phenomenon of contradictory nature.

muraṇṇmēlviḷaiyaṇi (Also MURANṼILAINṬU ALIYAṆI) A figure of speech in which there is an apparent contradiction.

muraṇṇvañci A verse genre: poem on the battlefield and the vanquishing of the enemy composed in VAṆCIPPĀ metre.

muraṇṇvilaintu aliyaṇi Vide MURANṼIL VILAIYAṆI.

muraṇṇvinaicilētai Vide CILēTAIYAṆI.

muraṇṇai (Also VIRŌTAVAṆI) A figure of speech in which there is antithesis or opposition, being of two kinds, viz., COLMURAN (antithesis in words) and PORUḸMURAN (antithesis in sense).

muraṇi Foil. A character who by his contrast with the main character, serves to accentuate that character's distinctive qualities or characteristics.

muraṇṇittōṇral Vide MURANṼIRAPORUḷVAIPPU.

muraṇṇiyaipu Agreement of the final forms along with antithesis.

muri 1. (Also MURINILAI) the closing section of a musical composition. 2. The CURITAKAM at the close of a poem in NĀṬAKATTAMIL.

muriccārttu A kind of CĀRTTUVATI.

murinilai Vide MURI 1.

murivari Closing part of ■ dance-song.

murukan āṭal God Murukan's dance, of two kinds, viz., *tuṭi* and *kuṭi*.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன்
a ā ī ū ē ē ai o ō au k k ṇ c ñ ṭ ṇ t n p m y r l v ḷ ! ṛ ṇ

- murukiyam** Drum used in the worship of Murukan, in hilly (KURINČI) tracts.
- murukiyal** Vide AĻAKIYAL.
- murukiyal ayanmai** Vide AYAṆMAI.
- murukiyal tirāyāvu** Vide AĻAKIYAL TIRĀYĀVU.
- mullai** 1. An AKAM concept: pastoral tract as one of the five-fold AKAM landscape. 2. Patient endurance of the heroine during the period of separation from the hero as appropriate to the pastoral tract. Its PURAM parallel is VAṆCI. 3. A PURAM sub-situation: the state of rejoicing in union of the man and his love.
- mullaippan/mullaiyā** A primary melody-type of the forest tract.
- mullaippāṭal** Idyll, a narrative-descriptive work in verse depicting pastoral scenes and virtues.
- mullaiyāḷttirām** A secondary melody-type of the CEVVALI class.
- mulaippattu** Vide PAṆAIMULAIPPATTU.
- mulaippārkūli/mulaivilai** An AKAM concept: bride-price, money presented by the bridegroom to the bride's mother as compensation for having nourished the heroine during her infancy.
- mulaivilaikūṭal** A sub-situation under the AKAM theme VARAIPORUḻPIRITAL' the confidante telling the hero of the priceless worth of the heroine, as he enquires about the bride-price.
- mulutummaṭakku** Vide MAṬAKKAṆI.
- muluvatumcēral** Vide POTUPPIRAPORUḻ VAIPPU.
- mulḷippū** A masquerade dance.
- mulaikkottu** Singing and dancing by women around pots of growing sprouts.
- murku** Vide KURIPPICAI.
- murkuṭippu** Foreshadowing.
- murpā** Vide MUTARPĀ.
- murraṭi** Vide NĀRCIRAṬI.
- murralapeṭai** Vide AĻAPEṬAITTOṬAI.
- murriyamutirvu** (Also MURRUMUTIRVU) A sub-situation under the PURAM theme ULINĀITTIṆAI: the intense anger of the besieging warriors outside as the drums are heard beating from within the fortress.
- murriyalikaram** [i] having one MĀTTIRAI. Cf. KURRIYALIKARAM.
- murriyalukaram** [u] having one MĀTTIRAI. Cf. KURRIYALUKARAM.
- murriyaipu** Vide IYAIPUTTOṬAI.
- murruttoṭar** Loose sentence. See NAṬAI.
- murruttoṭai** Versification in which MŌNAI, etc., occur in all the feet of an AĻAṬAI verse.
- murruniralnirai** Vide NIRALNIRAI.
- murrumaṭakku** Vide MAṬAKKAṆI.
- murrumuṭukuveṇṇā** A VEṇṇā which has a quick-flowing rhythm in all the four lines.
- murrumutirvu** Vide MURRIYAMUTIRVU.
- murrumuraṇ** Vide MURAṆTOṬAI.
- murrumōgai** Vide MŌNAI.
- murruvakaṁ** A figure of speech and a sub-class of URUVAKAM: metaphorization of the total meaning of the verse, metaphorization of both the person/object in its entirety and the limbs thereof.
- murruvamai** 1. Vide NIRAIYUVAMAI. 2. A figure of speech and a sub-class of UVAMAI in which the standard of comparison goes with both the person/object in its entirety and the limbs thereof.

muṇṇuḷiṇai A sub-situation under the PURAM theme UḷIṇAITTIṇAI: describing the excellence of the *uḷiṇai* garland which Civaṇ wore when he destroyed *tiripuram*.

muṇṇetukai Vide ETUKAI.

muṇṇuvalkuriṇṇaṇṇartai A sub-situation under the AKAM theme IYARKAIṇṇARCCI: the hero inferring the consent of the heroine for union from her smile.

muṇṇairalṇiṇai Vide NIRALNIRAI.

muṇṇaiyilpaṭarcciyaṇi A figure of speech in which ■ thing takes position in different objects or persons in order or several things take position in one object or person.

muṇṇaiyivaiṇṇu Vide NŪLAḶAKU.

muṇṇeṇṇōṇṇ pāṇkiyarkkuṇṇarttai A sub-situation under the AKAM theme MIṬCI: the fellow travellers who are returning to the town in advance informing the companions of the heroine about the return of the hero and the heroine from their elopement.

muṇṇērkkuṇṇavai 1. A sub-situation under the PURAM theme VAKAIṇṇAI: dancing of a king on the dais of his chariot, joining hands with his victorious warriors, in celebration of his victory; the dancing of the goblins before the chariot of the victorious king. 2. A sub-situation under the PURAM theme TUMPAITTIṇAI: dancing of the warriors before the chariot of the victorious king.

muṇṇaṇṇikālam (Also PAṇIYETIRPARUVAM) Vide MUTARPORUḶ.

muṇṇaṇṇikku nonturaittal A sub-situation under the AKAM theme VĒNTARKU URRUḶIP PIRIVU: the heroine in separation grieving at the advent of the ■■■■ of the early dew.

muṇṇuṇṇukuveṇṇā A kind of VEṇṇĀ having a quick-flowing rhythm in the first two lines. Cf. PIṇṇUṇṇUKUVEṇṇĀ.

muṇṇuṇṇintukōṭai Vide UTṬI.

muṇṇuṇṇai piṇṇuṇṇai cēvittai A short method of reciting *nālāyira tivviyaṇṇ pirapantam*, by which a portion only of each half of a stanza is recited.

muṇṇam Vide AKAPPAṬṬURUPPU.

muṇṇavilakkaṇi Vide TAṬAIMOLIYANI.

muṇṇikaḷvuraṇṇu ūṭaḷfirttai A sub-situation under the AKAM theme PARATTAIYIRPIRIVU: the hero pacifying the sulking heroine by recalling an earlier event.

muṇṇilaippaṭuttal Foregrounding. A necessary component of literariness (ILAKKIYAPPĀṆKU) according to Russian formalists. It refers to giving prominence to something in ■ literary work that would not be accentuated in ordinary discourse (KARUTTĀṬAL).

muṇṇilaipparavaḷ Praise addressed to God as second person.

muṇṇilaippuraṇṇamoli An AKAM concept speech intended for one who is present but spoken as if to a third person.

muṇṇilaippuraṇṇamoliṇṇu arivuruttal Vide TŌḶI TALAIMAKARṬU MUṇṇILAIP PURAMOLI MOḶINTU ARIVURUTTAL.

muṇṇilaiyākkal A sub-situation under the AKAM theme IYARKAIṇṇARCCI: the excited hero, inferring the unrevealed passion of the heroine, addressing her directly.

muṇṇiṇṇuṇṇarttai Vide PĀṆKI TALAIMAKAN MUNṇINṇU IRCEṆIPPU ARIVURUTTAL.

muṇṇiṇṇuṇṇartti ōmpaṭaiçāṇṇal Vide PĀṆKI TALAIVAN MUNṇINṇUṇṇARTTI ŌMPATAI ÇĀṆṆAL.

muṇṇurai 1. Ancient saying. 2. Ancient history. 3. Preface. Cf. PIṇṇURAI.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் யர் ல்வு ழ்ளந்ன்
a ā i ī u ū ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṇ ṇ

muṇṇuṇṇavunārtal A sub-situation under PĀṆKIMATTIYUṬANPĀṬU: the confidante inferring the union of the heroine with the hero as she comes with changes in her person.

muṇṇurupunārcci Vide IYARKAIPPUNARCCI.

muṇṇurupunārcci muraivuraṅkūṇal Vide PĀṆKI MUṆṆURUPUNARCCI MURAIYURAK KŪRAL.

muṇṇōkku utti Flashforward. Cf. PIṆṇŌKKU UTTI.

muṇṇājātu An Islamic Tamil verse genre: hymn.

muṇṇital A MEYPPĀṬU other than the principal eight: dislike.

muṇṇivu meyniruttal A MEYPPĀṬU pertaining to undistressed state (leading to marital love): the heroine manifesting her disgust (at the pre-marital union).

muṇaikaṭimūṇṇiruppu A sub-situation under the PUṚAM theme KĀṆCITTŪṆAI: resolving the anger of the kings and bringing them away from the field of battle.

muṇaivaṇ 1. God. 2. Wise man. 3. Saint. 4. The Buddha. 5. The Arhat.

mūtāṇantam 1. A PUṚAM sub-situation: theme in which the bystanders describe the great love of the wife dying immediately after her husband's death. 2. A PUṚAM sub-situation: the warrior, having been wounded by the enemy, dying with his task unfulfilled.

mūtirpenṭir Women of the warrior class.

mūtiṇmullai A sub-situation under the PUṚAM theme VĀKAITTŪṆAI: describing the spirit of valour manifested among the women of the warrior class.

mūturai Vide MUTUCOL.

mūppu One of the sources of the MEYPPĀṬU. ILIVARAL (ridicule): old age.

mūpputtāṇam Vide TĀṆAM.

mūla āyviyal Ontology, the investigation of the nature of existence.

mūlakkaruttuk kōtpāṭu Theory of ideas.

mūlapporuḷvātam Logocentrism. 'Revolving around the word (speech or reason)' in the literal sense, it implies a belief in the centrality and determinability of ultimate Truth.

mūlapāṭat tirāṇāyvu Textual criticism. A form of criticism involving the scholarly attempt to establish the authoritative version of a text.

mūlapāṭam/mūlam Text of a work.

mūlamoliyiyal Philology. The study of language and literature. It also means the study of the historical and comparative development of languages, whereas linguistics (MOLIYIYAL) denotes the scientific study of language.

mūlavaṭivam Prototype.

mūlātāram Vide ĀRĀTĀRAM.

mūvacaiccīr Metrical foot of three syllables.

mūvaṭimukkāl A name [after the number of lines (3 ³/₄)] for NĒRICAIVENPĀ and INNICAIVENPĀ.

mūvar The three Caiva saints, viz., Appar, Cuntarar, and Campantar, authors of the tēvāram hymns.

mūvēntar The three Tamil kings, viz., Cēraṇ, Cōlaṇ and Pāṇṭiyaṇ.

mūṇṇaṭimaṭakku Vide MAṬAKKAṆI.

mūṇṇuvikaṇṇam Agreement of two letters only in the first two lines of a stanza.

meykkīrtti A verse genre: detailing the genealogy and achievements of a king,

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங ச ஞ ட ண த் ந ப் ம ய் ர ல் வ் ழ ள் ற் ன்
a ā i ī u ū ē ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

with a prayer for his long life and his queen's, and ■ mention of his proper name and regnal year.

meykkīrttimālai A verse genre: panegyric about the great deeds of ■ king.

meykkūttu Dancing with gesticulation, being of three kinds, viz., *tēci*, *vaṭuku* and *ciṅkaḷam*.

meykaṇṭacāttiram Vide CAIVACITTĀNTA CĀTTIRAM.

meytoṭṭuppayiral A sub-situation under the AKAM theme IYAṚKAIPPUNARCCI: describing the hero touching the person of the heroine to ascertain her inclinations.

meyppāṭu Vide AKAPPĀṬTURUPPU.

meypporuḷ 1. Vide TATTUVAM. 2. God as Reality.

meymmoḷiyalāṅkāram A verse genre: poem on natural and non-imaginative events and characters marked by a realistic treatment, composed in the KALIVENPĀ metre. Cf. POYMMOḷIYALĀŅKĀRAM.

meyyurai Faithful commentary.

meyyuvamam Comparison based on form or shape.

meyyurupunaṛcci An AKAM concept: sexual union; embrace.

meyyeḷuttu Vide UṬALEḶUTTU.

meyyēyeṇṇal A MEYPPĀṬU pertaining to PERUNṬINAI (abnormal love): the heroine asserting words of untruth for truth.

meyvagai A poem holding up a person to ridicule.

meyvāḷttu A poem in praise of a person.

mellakkoṇṭu ēkal Vide AVAN TALAIYIYAIC CURAITTUṬTAL.

mellicaivaṇṇam One of the specific sound features of a verse (VAṆṆAM): rhythm

effected by the frequent ■■■ of the nasals.

melliṇam Nasal consonants (ṇ, ñ, ṇ, n, m, ṇ).

melliṇamōṇai Alliteration of nasal consonants.

melliṇavetukai Agreement of second letters of one with any other of the six nasal sounds.

melittal Vide CEYYUḶVIKĀRAM.

melital 1. Vide AVATTAL. 2. A sub-situation under the AKAPPURAM theme KAIKKIḷAI: the heroine becoming dissipated at the public gossip over her love for the hero.

melivukaṇṭu ceviliḷkūṇal A sub-situation under the AKAM theme VARAIFORUṬPITITAL: the foster-mother's utterance on the emaciation of the heroine.

melivu viḷakkuruttal A sub-situation under the AKAM theme IYAṚKAIPPUNARCCI: suggestive expression of the hero's seeming anguish (as the heroine does not wear a smile on her face as a mark of her inner joy over the hero's praise of her features).

melivoṭuvaikal A sub-situation under the AKAPPURAM theme KAIKKIḷAI: describing the emaciation and withering of the love-sick heroine.

meṇṇā Vide ĀCIRIYAPPĀ.

meṇmai One of the sources of the MEYPPĀṬU IḶIVARAL (ridicule): poverty.

meṇmoḷiyāḷkūṇal A sub-situation under the AKAM theme KURAINAYAPPUKKŪṚAL: the confidante referring in ■ distressed tone to the heroine to the persistent presence of one (the hero) around without revealing his intention thereof.

meṇṇoli viṇātai A sub-situation under the AKAM theme PĀŅKIMATIYUṬAṆPĀṬU: the hero

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங ச ஞ ட ண த் த் ப் ம ய ர் ல் வ ழ் ள ற் ள்
a ā ī ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y ṇ ḷ v ḷ ḷ ṛ ṇ

entreating the confidante to break her silence.

mēkakkuriñci (Also MĒKARAÑCI) A musical mode.

mēkattoṭucollal A sub-situation under the AKAM theme VARAIVIṬAIVAITTUPPORUḻVAYIR PIRITAL: the hero's appeal to the clouds on his return from earning wealth for the marriage (not to rain in the place of the heroine so ■■■ to keep her ignorant of the advent of the rainy season).

mēkarañci Vide MĒKAKKURIÑCI.

mēkarākakkuriñci A secondary melody-type of the KURIÑCI class.

mēkarākam A secondary melody-type of the PĀLAI class.

mēmpaṭukilavōṇ tañcampeṇātu neñcōṭu kilattal Vide KILAVŌṆ TAÑCAMPEṚĀTU NEÑCŌṬUKILATTAL.

mēlkaṇakku Vide KAṆAKKU.

mēlaimayamātal Westernization. Adapting to the ways of life and attitudes of the people of the West.

mēṛkatuvāy A kind of TOṬAI, the positional agreement of sound features in versification, which requires MŌNAI, etc., to occur in every foot of a line except the second.

mēṛkatuvāy iyaipu Vide IYAIPUTTOṬAI.

mēṛkatuvāy etukai Vide ETUKAI.

mēṛkatuvāy niralnirai Vide NIRALNIRAI.

mēṛkatuvāy muraṇ Vide MURAN.

mēṛkatuvāy mōṇai Vide MŌNAI.

mēṛkatuvāy aḷapeṭai Vide AḷAPEṬAITTOṬAI.

mērcempālai A secondary melody-type of the PĀLAI class.

mēṇmēḷuyarcciyaṇi A figure of speech in which the quality or characteristic of the

given subject matter is stated to be the loftiest among the loftiest or the lowest among the lowest.

mēṇilaiyākkam Sanskritization. Adapting to the attitudes customs, conventions and ways of life of the brahmins in particular, and people in the upper rungs of the social ladder in general.

mōlintatumōḷipu A defect in composition: repetition in which the repeated form has a different meaning.

mōlintatumōḷipu amaiti A poetic license which allows MŌLINTATUMŌḷIPU in appropriate contexts such as ■ adding to excellence, etc.

mōlintaporuḷōṭu oṇṇavaittal Vide UTTI.

mōlinaṭaiyeḷutal ariteṇavilakkal A sub-situation under the AKAM theme PĀNKIYIR KŪṬṬAM: (as the hero says that he would resort to palmyra-horse riding) the confidante telling the hero of the difficulty of bringing in her sweet tongue, gait, etc., even if he succeeds in drawing the image of the heroine on the flag (which he would hold while riding the palmyra-horse).

mōlippuṇarppu Collocation.

mōlipyarppu Translation. Also see NŪL.

mōliperavaruntal A sub-situation under the AKAM theme PĀNKIYIRKŪṬṬAM: the heroine's silence saddening the hero.

mōliperātukūṛal A sub-situation under the AKAM theme MATIYUṬAṆPATUTTAL: the hero, with all his enquiries drawing no response, enquiring the confidante of the reason for their silence.

mōlimāṇrupporuḷkōḷ Vide PORUḷKŌḷ.

mōlimuraṇ¹ Vide MURANṬOṬAI.

mōlimuraṇ² Vide muraṇ².

meḷiyākkam Transcreation.

meḷiyātataṇai muttūṇimuttai Vide UTTI.

meḷiyiyal Linguistics.

meḷiyiyal tirāṇayva Linguistic criticism.

meḷivāmenral Vide UTTI.

mōkam Vide ARUPAKAL.

mōka uvamai Vide MAYAKKAVUVAMAI.

mōkaṇam Vide ARUPATTUNĀNKU KALAĪKAL.

mōtal Conflict. A confrontation or struggle between opposing characters or forces in the plot of ■ narrative, from which the action emanates and around which it revolves.

mōṇai/mōṇaittoṭai (Also MUTALTOṬAI) A kind of rhyme where initial sounds, vowels or consonants, agree (alliteration), being of eight kinds, viz., AṬIMŌNAI (alliteration at the beginning of each line of a stanza), IṆAIMŌNAI (alliteration at the beginning of the first and second feet of the line), POLIPPUMŌNAI (alliteration at the beginning of the first and third feet), ŌRŪMŌNAI (alliteration at the beginning of the first and fourth feet), KŪLAIMŌNAI (alliteration at the beginning of the first, second and third feet), MĒRKATUVĀYMŌNAI (alliteration at the beginning of the first, third and fourth feet), KŪKKATUVĀYMŌNAI (alliteration at the beginning of the first, second and fourth feet) and MURŪMŌNAI (alliteration at the beginning of each foot of the line). [For the various miscellaneous auxiliary kinds of MŌNAITTOṬAI, see the individual entries in their respective places].

mōṇaimuraṇ Agreement of the first letters in antithesis.

mōṇaiyantāti Agreement of the last letter of the last foot of a verse line with the first

letter of the first foot of the following line.

mōṇaiyāṇai Agreement of the final forms along with that of the first letters.

mōkṣam Vide MUKTI.

maucāli A primary melody-type.

yaṇaiyat tirāṇayva Jungian criticism. A type of literary criticism based on the theories of Carl Jung. It differs markedly from Freud's psychoanalytic theory (UḷAPPAKUPPĀYVĪYAL). While Freud focuses on the individual unconscious and its manifestations, Jung identifies and concentrates on ■ collective unconscious (IṆANAṆAVILI) which, he claims, is universally shared by people across cultures. According to him, this collective unconscious contains racial memories and archetypes, primordial images and patterns, that reflect the elemental content of human experience from its earliest beginnings.

yaṭcakkāṇam A literary genre: dramatic kind comprising musical verses and prose.

yaṭārtavātam Vide ETĀRTAVĀTAM.

yaṭivaḷu A defect in composition: misplaced caesura.

yaṭivaḷu amaiti A poetic license which allows YATIVAḶU for the sake of VAKAIYUḶI (scansion in disregard of speech rhythm).

yamakāṇṭam pātutal To compose verses under stringent conditions, the penalty for the breach of which is death.

yamakam Vide MAṬAKKAṆI.

yamakavantāti A kind of ANTĀTI poem with YAMAKAM in each verse.

yavamattiyavaṭi A poetical composition with longer lines in the middle than at the end.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய்ர் ல்வு ழ்ஞ்ந்
a ā i ī u ū ē ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

yavāttimam Vide tōraiytṭaicceyyuḷ.

yāñṭunilai A verse genre: poem of
benediction wishing the king an abiding
life on the earth.

yāppāṇantam Vide ĀNANTAKKURRAM.

yāppiyal Metrics, the study of the types and sub-species of metre, metrical units such as ACAI and CīR, verse rhythm along with its variations, etc.

yāppu 1. Prosody. 2. Vide CEYYULURUPPU.
3. Graduated serial order of treatises to
be studied, one of the CIRAPPUPPĀYIRAM.

yāppuvalu A defect in poetic composition.

yāmam vide MUTARPORUḤ.

yāmayāl Lute played at midnight.

yāre ivar maṇattu eṇṇam yāteṇat tōrtal A
phase of the sub-situation KURAIYURU
UNARTAL under the AKAM thematic situation
PĀŊKI MATIYUṬANPĀṬU: the heroine's
confidante analysing in herself the
identity of the hero and his intent as he
speaks to her before entreating her for
help to meet the heroine.

yāl 1. Stringed musical instrument, of which there are four kinds, viz., *pēriyāl*, *caḷōṭayāl*, *makarayāl* and *ceṇkōṭṭiyāl*.
2. Melody-type.

yālttiram A primary melody-type, PAṆ.

yālmuri A tune sung by Saint Tiruñāṇa-
campantar, as one which could not be
played on the YĀL.

yālvēnri A PURAM sub-situation: theme of a woman who brings the audience under the spell of her lute-play.

yālōrkūṭṭam Vide KANTARUVAMAṆAM.

yārrunīrpporulkōl Vīde PORULKŌL.

yāṇaikkaikkō! A sub-situation under the
PURAM theme ULIṆAITTINAI: theme of

destroying one's enemy and capturing his elephants and fortress.

yānaittolil Vide ĀNAITTOIL.

yāṇainilai/yāṇaimaṛam A sub-situation under the PURAM theme TUMPAITṬINAI theme praising the heroic deeds of the king's elephant in battle.

yāṇaiviruttam Vide ĀṆAIVIRUTTAM.

yānaivīrar-Vide ENṬĒRĀYAM.

yāṇaivenri A sub-situation under the PURAM theme PERUNṬINAI: theme describing the victory of an elephant fighting with another.

yuttavētu A figure of speech in which an appropriate reason is suggested.

yuttiyani A figure of speech in which others are beguiled into ignorance of one's idea by bringing about a change in the mode of one's deed which represents that idea.

yōkacāttiram Vide ARUPATTUNĀNKU KALAIKAL.

yōkacaivam A Saiva system under which the initiate practise AṬṬĀNKAYŌKAM and obtain AṬṬAMĀCITṬI, one of sixteen CAIVAM.

yōkam A school extrinsic to CAIVAM: deep and abstract meditation; concentration of the mind in the contemplation of the Supreme Spirit.

yōkavipākam Separation of that which is usually combined together, especially the separation of the words of a CŪTTIRAM splitting one rule into two or more.

lakimā-Vide AṬṬAMĀCITTĪ.

laku A short letter, appearing by itself.
Cf. KURU.

vakuttukkāṭṭal/vakuttumeynniruttal Vide
UTII.

vakutturaittal A sub-situation under the AKAM theme CĒTPATAI: as the heroine in her

modesty hesitates to accept the love-token (a bunch of tender leaves) of the hero, the confidante reasoning with her with a view to making her accept it.

vakuppu A verse genre: classified composition on a particular thing.

vakaiiccūttiram CŪTTIRAM giving detailed exposition of that which has already been briefly stated.

vakainilai (Also VAKAIMĀTIRI) Type.

vakainilaiyiyal Typology.

vakaiippātu Classification.

vakaimātiri Vide VAKAINILAI.

vakaimātirip pāttiram Typical character.

vakaimāṇṇak kōṭpātu Mutation theory.

vakaimutal aṭukkaṇi A figure of speech which consists in listing members of a class without any attributes to them.

vakaimai Literary genre, the classification of literary works on the basis of their setting, subject, time, theme, attitude, content, structure, origin, history, purpose, occasion, psychology or sociology. As such, works have been grouped and associated according to a number of classificatory schemes and distinctions.

The concept of literary genres in Tamil is quite ancient and forms part of a rich critical tradition. From *tolkāppiyam*, the earliest extant grammatical treatise, to *muttuvīriyam* of the 19th century, about 200 genres in verse are defined and discussed. The available literatures exemplify only half of them. The contemporary literary milieu adding genres in prose such as fiction, essay and travelogue, there has been a continuing trend of evolution and ramification.

Apart from AKAM and PUṚAM, the two broad species of classical literature, *tolkāppiyam* speaks about scores of literary types and modes such as PĀṬṬU, URAI, NŪL, VĀYMOḻI, PICI, AṆKATAM, MUTUCOL, PAṆNATTI, AVAIYATAKKIYAL, ĀRRUPPĀṬAL, IYANMOḻI VĀLTU, OMPĀṬAL, KANTALI, PARIPĀṬAL, MANTIRAM, VALLI, VERIYĀṬṬU, etc. This work also hints at the generic bases of INPAM, PORUḻ and ARAM. Besides, most of the TIṇAI-s and TUṇAI-s, as well as their structural features have grown into independent genres (See CIRILAKKIYAM).

The post-*tolkāppiyam* pre-PĀṬṬIYAL works deal with the kinds adapted from Sanskrit as well as those of native origin. *Taṇṭiyalaṅkāram* gives a four-fold classification of poetic composition, viz., MUTTAKAM, KUḻAKAM, TOLKAINILAI and TOṬARNILAI. *Tivākaram* (8th century) speaks of ĀCU, MATURAM, CITTIRAM and VITTĀRAM as the broad verse species, besides KĀVIYAM and PĪLLAIPPĀṬṬU. In the 11th century *yāpparuṅkalam* treats of a whole class of literary types such as CAKKARAM, CUḻIKUḻAM, ĒKAPĀTAM, KĀTAIKARAPPU, etc. *Yāpparuṅkala virutti* of the same period lists some more verse types and certain miscellaneous kinds.

The period of PĀṬṬIYAL works provides an extraordinarily rich spectrum of generic theories (See CIRILAKKIYAM).

The Western impact and the Islamic literature have brought about great changes and diversification in Tamil genres from the 18th century onwards. The fictional writing and several non-fictional prose types besides the Islamic Tamil genres like PĀṬAIPPŌR, MACALĀ, KISSĀ, etc., as well as the persistence of the traditional modes should make generic

vañcinilaitturai One of the two sub-classes of VAÑCITTURAI marked by the absence of

the enemy, with drums beating and elephants roaring.

vañciyuriccir Vide VAÑCICCIR.

vañciviruttam A stanza of four lines of three metrical feet each.

vañciṇakkāñci A sub-situation under the PURAM theme KĀNCITTINAI ■ king in intense anger taking an oath that he would act in ■ particular way so as to turn his foes submissive.

vaṭṭappālai One of the four bases of the ancient Tamil music.

vaṭṭāra nāvai Regional novel, which emphasizes the setting, speech and customs of a particular locality, not merely as local colour, but as important conditions affecting the temperament of the characters, their ways of thinking and feeling.

vaṭṭāraṇalaku Regional dialect.

vaṭṭakiruttal To sit facing the north, taking vow of fasting unto death.

vaṭakalai The Vaiṣṇava sect, opp. to TENKALAI, holding preeminently the four Vedas as their scripture.

vaṭacol Vide COL.

vaṭaneri Literary conventions or usage in Sanskrit.

vaṭavāmukākkiṇi / vaṭavaitti See ŪLITTI.

vaṭivam Form. It generally refers to a literary genre or type (VAKAIMAI) or patterns of metre, lines and rhymes. More specifically, it is the essential organizing principle, not simply a container of "content" of ■ work. Neoclassic critics thought of form as ■ combination of component parts put together according to the principle of decorum (PORUTTAM).

Coleridge speaks of organic form (see UYIRIYAKKŌṬPĀṬU) as distinct from mechanical form. Many new critics prefer the word structure (**amaippu**) which they use interchangeably with form, and which they regard as primarily an equilibrium, or an interaction, or an ironic and paradoxical tension, of diverse words and images in ■ stable totality of meanings. R.S. Crane distinguishes between form and structure, describing the former as the particular "working" or "emotional power" that the work is designed to effect, and that functions as its "shaping principle", which controls and synthesizes the "structure" of ■ work - the order, emphasis, the rendering of all its component materials and parts - into "a beautiful and effective whole of a determinate kind".

vaṭivaviyal Formalism.

vaṭivaviyal anukumuṇai Formalistic approach. A critical method according to which a literary work has an autonomous existence, needing analysis of its intrinsic nature, the interplay between and among the text's essential verbal elements. It shuns all material which lies outside the form of the text. The formalist critic (the new critic) finds the meaning of ■ text being made up of matters of form (metre, image, diction, etc.) and matters of content (tone, theme, etc.) working all in harmony.

vaṭivavuvamam (Also VAṬIVUVAMAI) A figure of speech and a sub-class of UVAMAI: simile in which the comparison is in respect of shape or form.

Vaṭivuvamai Vide VAṬIVAVUVAMAM.

vaṭuku 1. A secondary melody-type of the MARUTAM class, one of four MARUTAYĀLT TIRAN. 2. A melody-type. 3. A dance.

vaṇṭu Vide KĀLAMPAKAM.

vaṇṭuraittārōṇ vaṇṭetirpaṭṭal Vide IRĀIVAIYAI IRĀIVAN VAṇṬETIRPAṬṬAL.

vaṇṇakkaḷaṇciyam Poet, specially skilled at composing VAṆṆAM verses.

vaṇṇakkulippu/vaṇṇakkunippu A set or formal harmonic rhythm or VAṆṆAM compositions.

vaṇṇakam 1. Elaborate eulogy. 2. Vide AṬUKKIYAL.

vaṇṇakavottālicaikkali A variety of KALIPPĀ verse in which ARĀKAM, TĀLICAL, Eṇ and VĀRAM are the main features.

vaṇṇakavorupōku A sub-species of KALIPPĀ metre: ORUPŌKU constituent being informed dominantly by VAṆṆAKAM (succession of short letters rapidly repeated).

vaṇṇam 1. Specific sound feature in verse: verse rhythm. 2. Rhythmic verse with regular beats. 3. Vide MUṬUKKIYAL. 4. Melody. 5. COLVAKAI.

vaṇṇaviruttam A verse genre: poem in VIRUTTAPPĀ metre in which there are sixty-four KALAI (part of VAṆṆAM with each line of the stanza containing sixteen KALAI).

vaṇṇavuvamam A figure of speech and ■ sub-class of UVAMAI: simile in which the subject of comparison is colour.

vaṇakkam Vide MAṆKALĀCARAṆAI.

vattunirttēcam Vide MAṆKALĀCARAṆAI.

vataṇa cantirōṭayam A verse genre: poem in KALIVENPĀ metre in which the messenger-woman praises the face of the heroine as surpassing the beauty of the moon.

vantatukoṇṭu varātatumuṭittal Vide UTTI.

vantipāṭam Panegyric, as of a bard.

vantōṭtanṇōṭu nontuviṇātal Vide PĀṆKI TALAIVAṇŌṬU NONTUVIṆĀTAL.

vampapparattai Lustful mistress or prostitute.

vayaṇkāleytiya-perumai A sub-situation under the PURAM theme VAṆCITṬINAI: the greatness issuing from being known around.

vayiriyar Professional dancers, actors.

varkka ilakkiyam Class literature.

varkkap pōrāṭṭam Class struggle.

varṇaṇai Description; commentary.

varakavi 1. Gifted, inspired poet. 2. Poem of great merit.

varalāṅṟiyam Historicism. A type of literary criticism that examines literary works within their diverse and interrelated historical contexts and considers cultural and social forces that influenced and are revealed through the text. Historicists thus examine not only the influence of social, cultural and historical circumstances on the work, but also the reception and significance of that work in the past and the present. They stress that literary works are produced by, reflect, and in some sense alter the social, cultural, and historical forces that were operative during their composition. See also NAVIṆA VARALĀṅṚIYAM.

varalāṅṟuccintu Vide CINTU.

varalāṅṟu nāṭakam Chronicle play. It purports to be based on and recount historical events.

varalāṅṟu nāval Historical novel. It makes use of historical events, processes, issues

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன்
a ā i ī u ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

and personages as defining features of the narrative. A novel of this kind is often a vehicle for the author's insights into historical figures and their influences, or into the causes and consequences of historical events, changes, or movements.

varalāṅṟu nōkku Diachronic study.

varalāṅṟup poruḷmutalvātam Historical materialism.

varalāṅṟumuraṭi tirāṇāyvu Historical criticism. Vide VARALĀṅṚIYAM.

varalāṅṟuvaṇci 1. A verse genre: panegyric in VAṆCIPPĀ on the noble birth, greatness and fame of a hero. 2. A verse genre: poem describing the march of an army to the battlefield.

varavuṇaranturaittal 1. Vide IṚAIVIKKU IṚAIVAN VARAVU AṚIVURUTTAL. 2. A sub-situation under the AKAM theme ORUVALITTANATTAL: the confidante, sensing the arrival of the hero, asking the moon to convey to him the grief experienced by the heroine in his absence.

varavuṇarpāṅki arivaikkunarttal Vide TALAIMAKANVARAVU PĀNKI TALAIVIK-KUNARTTAL.

varavuvilakkal Vide PIṚCENṬU IṚAIVANAI VARAVU VILAKKAL.

varaveṭtuturaittal A sub-situation under the AKAM theme VĒNTARĲU URṬUPPIRVU: the confidante announcing the arrival of the hero to the heroine.

varavetirtiruttal A sub-situation under the AKAPPURAM theme PERUNṬINAI: the heroine awaiting the return of the hero.

varākimālai A garland of verses on varāki (a Divine Energy).

vari Tune, melody.

varikkūttu A kind of masquerade dance.

varicāntikkūttu A ritualistic folk dance.

varicaimakaḷir A class of female songsters.

varitakam Vide COLVAKAL.

varivaṭivam Written form.

varukkakkuraḷ A verse genre: poem in the KURALVENPĀ metre in which the word-initial letters occur as the initial letters of the stanza.

varukkakkōvai A verse genre: poem of KALITTURAI metre, in which the stanzas begin with the letters of the alphabet in regular order.

varukkaccantavenpā A verse genre: poem in cadenced VENPĀ metre in which the word-initial letters occur as the initial letters of the stanza.

varukkamālai A verse genre: poem in which successive lines begin with the letters of the alphabet in their regular order.

varukkamōṇai Vide IṆAMŌṆAI.

varukkavetukai ETUKAITTOṬAI in which the ETUKAI letters belong to the same varukkam (class or group).

varukuvar miṇṇepap pāṅki valittal (Also VARUTTAMKANṬU URAITTAL) A sub-situation under the AKAM theme VARAIVITAIVAITTUP PORUḷVAYIRPIRITAL: (the heroine grieving over the separation of the hero having left her for earning money for their marriage), the confidante impressing upon the heroine that the hero is sure to return (soon) with the proposal of marriage.

varukaipparuvam (Also VĀRĀNAIPPARUVAM) Vide PĪḷAIKKAVI I.

varuṇapporuttam Vide CEYYUṬPORUTTAM.

varuṇan The God of the NEYTAL region.

அ ஆ இ ஈ உ எ ஏ ஐ ஒ ஓ ஔ ஃ கங ச ஞ ட ண் த ந ப் ம ய ர ல் வ ழ ள ற ன்
a ā i ī u ū ē ē ai o ō au k k n c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

varaiyumnāl uṇarttal Vide KĀLAMKŪRI
VARAIVUKAṬĀTAL.

varaiyuruvakkalai Graphic art.

varaiyoṭu pulampal A sub-situation under the AKAM theme KARPOṬUPUNARNTAKAVAI the foster-mother crying to the hill on her way while in search of the eloped heroine.

varaiṇṭattu uvattal A sub-situation under the AKAM theme VARAITAL: rejoicing over the wedding of the hero and the heroine.

varaiṇṭaivaittup poruḷvayir pirital Vide VARAIPOṬPIRITAL.

varaiṇṭakkaṇam Vide VARAIYARAI.

varaiṇṭa makalir An AKAM concept: prostitutes.

varaiṇṭu Vide VARAITAL 2.

varaivukaṭātal (Also VARAIVUMUṬUKKAM) A thematic situation under the pre-marital (KAḷAVU) stage: the confidante of the heroine urging the hero to marry her lady.

varaivutaṇpaṭātu mikuttukkūgal Vide PERUMPANMAIKŪRI MARUTTAL.

varaivutaṇpaṭutal An AKAM sub-situation: theme in which the parents of the heroine give their consent to her marriage with the hero.

varaivumalivu A phase in the love-relationship between the hero and the heroine: increased efforts toward the hero and the heroine getting into marital union.

varaivumaruttal An AKAM sub-situation: the heroine's kinsmen refusing the hero's proposal of marriage.

varaivumuṭukkam Vide VARAIVUKAṬĀTAL.

varaivetiṇṇarttal Vide ETIRKŌḷI KŪRIVARAIVU
KAṬĀTAL.

vallāṇmullai (Also PULLĀVĀḤKKAI VALLĀN-
PAKKAM) A sub-situation under the PURAM
theme VĀKAITṬINAI: appealing to and
exciting the manly virtues of a person
by praising his family, his clan and his
great qualities.

vallicaivaṇṇam One of the specific sound
features of a verse (VAṆṇAM): rhythm
effected by the frequent use of plosives
or hard consonants (VALLIṆAM).

valliṇam The six hard consonants (k, c, ṭ,
t, p, ṭ).

valliṇamōṇai Alliteration of hard
consonants.

vallinavetukai Rhyme in which the second
letter of each line of a stanza is a hard
consonant.

vallōṇnaviṇciyaṇi A figure of speech in
which a word of popular speech
embodies an inner meaning besides its
direct, explicit meaning.

valampurikilatti vāḷttal A sub-situation
under the AKAM theme VARAIVṬAIVAITTUP
PORUḷVAYIRPIRITAL: The heroine praising the
right-turned chank on the hero's chariot
(the sounding of which heralds his
arrival).

vali Vide VAITARUPPANEṬI.

valittal Vide CEYYUḷVIKĀRAM.

valiyaḷivuraittal Vide KIḶAVŌṆ VĒṬKAI
TĀNKARKARUMAI CĀRRAL.

valaicciiyār Vide KALAMPAKAM.

valakkilappu Archaism. The use in literature
of words and expressions that have
become obsolete in common speech.

valāṇilai Grammatical correctness, as of a
word or sentence, dist. from VAḶUNILAI.

valinaṭaiccintu Vide CINTU.

vaṭinaṭai **ppatam** A verse genre: song of a traveller, describing the scenery on the way.

vaṭinūl Vide NŪL.

vaṭipātutturaittal A sub-situation under the AKAM theme UṬAṆPŌKKU: the confidante bidding the hero and the heroine adieu as they set out on elopement.

vaṭipāṭukūral Vide PĀNKI ILVĀLKKAI NANREṆṆU CEVILIKKU URAITTAL.

vaṭipātumaruttal An AKAM sub-situation: the heroine refusing the entreaties of the hero for union.

vaṭimuraṇ Frequent occurrence of MURANŌṬAI in a stanza.

vaṭimolai A kind of rhythmic verse.

vaṭimōṇai Vide AṆU.

vaṭiyacai 1. A single syllable used as a foot in a line of a verse or one kind of COṬCIRAṬI used in PARIPĀṬAL. 2. A constituent of KALIPĀ verse.

vaṭiyarumaikkūrimaruttal Vide PĀNKI NEṬIYINĀTU ARUMAI KŪRAL.

vaṭiyetukai Vide AṆUPPIRĀCAM.

vaṭiyoḷuki varpuruttal Vide TALAIVIYAIP PĀNKI KAṬUṆCOL COLLAL.

vaṭiṭaiyāṭal A sub-situation under the AKAM theme UṬAṆPŌKKU: acts of distraction and sporting on the way by the hero and the heroine as a means to getting relieved of their fatigue as they tread the wilderness.

vaṭiṇiṇāṭal A sub-situation under the AKAM theme MATIYUṬAṆPAṬUTTAL: the hero, with a view to suggestively revealing his love for the heroine, asking the confidante (as a false pretext) if she could tell him the way to their place.

vaṭu Deviations from the standard conventions in versification and rhetorical features.

vaṭunilai (Also VAṬŪUNILAI) Erroneous use, of a word, dist. from VAṬĀNILAI.

vaṭuvamaiti Admissible deviations from standard conventions in versification and rhetorical features. Cf. VAṬU.

vaṭuvuṭaikkāmam Vide PERUNṬINAI.

vaṭuuccorpuṇarttal Vide NŪBKURRAM.

vaṭūnilai Vide VAṬUNILAI.

vaṭṭal Vide PURAVALAṆ.

vaṭṭi 1. Figures drawn on the breasts and arms of young women. 2. A sub-situation under the PURAM theme PĀṬĀṆṬINAI: the VERIYĀṬAL of hilly women possessed by God Murukaṇ. 3. A kind of dance by hilly women possessed by God Murukaṇ.

vaṭṭikkūttu A masquerade dance among the people of the hilly tracts.

vaṭṭai / vaṭṭaippāṭṭu Vide ULAKKAIPPĀṬṬU.

vaṭampaṭa uraittal A phase of the sub-situation KURAIYURAVUṆARTAL under the AKAM theme PĀNKIMATIYUṬAMPĀṬU: the hero (as a pretext to his entreating the confidante for help to meet the heroine) telling the confidante about the richness of their features which do not go with the work assigned to them.

vaṭamaṭal Vide INPAMAṬAL.

vaṭarccippuṭṭam Bildungsroman. A novel that recounts the development of an individual from childhood to maturity to the point at which the main character recognizes his or her place and role in the world.

vaṭarnilaimāntar Round character. A term coined by E.M. Forster. It refers to one

who is dynamic, complex in temperament and motivation as does ■ person in real life. Cf. ORUNILAIMĀNTAR.

vaṇṇuruttal Vide PĀṆKAR IRĀVAṆAITTĒRAL.

varitunakaitōrral An AKAM sub-situation: the appearance of ■ light bashful smile on the lips of the heroine as she consents to union with the hero.

vaṇṇukaḷam talaivikaṇṭu iraṇkal Vide PULARNTAPIṆ VAṆṆUKAḷAM TALAIVIKAṆṬU IRAṆKAL.

vaṇṇukaḷaṇ nāṭi maṇukal Vide TALAIVAN VAṆṆUKAḷAṆ NĀṬI MARUKAL.

varumpuṇamkaṇṭu varuntal A sub-situation under the AKAM theme PĀṆKIYIRKŪṬṬAM: the hero being saddened at finding the millet field without the heroine at its watch.

vaṇṇumai One of the sources of the MEYPPĀṬU, AḷUKAI (weeping): poverty.

vaṇṇcolvilakku A figure of speech and a sub-class of TAṬAIMOLĪYAṆI in which the pursuit of an action is sought to be stopped by the suggestion of something unpalatable, made through an unpleasant reference.

vaṇṇurai 1. A thematic situation pertaining to the pre-marital (KAḷAVU) love: assurance, comfort, given by the hero, to the heroine who nurses doubts as to their continued union. 2. A sub-situation under the AKAM theme VARAIVITAIVAITTUPPORUḷVAYIRPIRITAL: the confidante stressing that it is pseudo-rainy season. 3. A sub-situation under the AKAM theme TUṆAIVAYIRPIRIVU: the confidante assuring the heroine of the return of the hero when his mission is fulfilled.

vaṇṇurai etiraḷintu iraṇkal A sub-situation under the AKAM theme VARAIVITAIVAITTUPPORUḷVAYIRPIRITAL: the heroine being

distressed in separation, as she refutes the contention of her confidante that it is the pseudo-rainy season.

vaṇṇurai etiraḷintumolḷital Vide PERUNṬINAI.

vaṇṇmolīyāḷkūṇal A sub-situation under the AKAM theme KURĀINAYAPPUKKŪṆAL: the confidante warning the heroine against the consequences (such as the hero riding the palmyra horse) of her refusal to openly accept the truth of her love for the hero.

vaṇṇappu Elegance of ■ literary work resulting from the perfection of its eight parts, namely, AMMAI, AḷAKU, TOṆMAI, TŌL, VIRUNTU, IYAIPU, PULAN and IḷAIPU. Also see CEYYULURUPPU.

vaṇṇappunilaiyaṇi A figure of speech in which an attribute of the given subject matter is kept under the veil of another similar attribute.

vaṇṇappuvaṇṇam A variety of melody.

vaṇṇamaṭaintunōrral Vide PERUNṬINAI.

vākki Vide PULAVAR.

vākkīyapporuḷuvamai Vide TOTARMOLĪ UVAMAI.

vākkuttampam Vide ARUPATTUNĀṆKU KALAĪKAḷ.

vākkuvantaṇam Vide AVAĪYAṬAKKAM.

vākaṇakkavi A poem which sings of the excellence of God, His vehicle and the gracefulness of His procession.

vākaittiṇai 1. A PUṆAM theme: a conqueror wearing a chaplet of sirissa flowers and celebrating his victory over royal enemies. 2. A PUṆAM theme: the members of four social classes, hermits and others exalting their characteristic attainments. Its AKAM parallel is PĀLAI.

vākaimālai A verse genre: poem in praise of the victory of a warrior, describing him

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங ச் ஞ ட் ண் த் த் ப் ம் ய ர் ல் வ ழ் ள் ற் ள்
a ā ī ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ḷ ḷ ḷ

as crowned with a wreath of sirissa flowers.

vācakakkōṭpāṭu Theory of reading.

vākaiyaravam A sub-situation under the PURAM theme VĀKAITTINAI: describing a warrior as being decked with a wreath of white flowers and wearing a red girdle and anklets; in token of victory.

vācakappā Drama.

vācakar aṭippatait tirāṇyvu Reader-oriented or reader-response criticism, encompassing various approaches to literature that explore and seek to explain the diversity of readers' responses to literary works. It raises theoretical questions about whether our responses to a work are the same as its meaning(s), whether a work can have as many meanings as we have responses to it, and whether some responses are more valid than others. It also provides us with models that aid our understanding of texts and the reading process. See also VṬUPĀṬU.

vācakar uḷaiyāl Audience psychology.

vācakarkuḷu Interpretive communities. A term used in reader-response criticism (VĀCAKAR AṬIPATAIT TIRĀṆYVU), it refers to the existence of multiple and diverse reading groups. Stanley Fish argues that the meaning of ■ given text may differ significantly from group to group. He adds that different interpretive communities share different reading goals and strategies, and a given interpretation depends upon, and revolves around the shared assumptions, motives and methods of the particular group.

vācakar nukarvukkōṭpāṭu Reception theory.

A type of reader-response criticism

(VĀCAKAR AṬIPATAIT TIRĀṆYVU) that examines the reception of ■ literary work. Hans Robert Jauss has used the term aesthetic distance (MURUKIYAL AYAṆMAI) to describe the difference between how ■ work was viewed when it was originally published and how that same work is viewed today. He seeks to explore the diverse responses of readers over time to a given literary work. Rejecting the theory that a single, correct meaning can be derived from any given text, he notes that ■ text lends itself to numerous rational interpretations depending upon the expectations of readers over time, which facilitates the building up of ■ critical tradition around a work that gets enriched and modified with the advent of new generations of readers.

vācakar vaṭṭam Readers' forum.

vācippu araciyaḷ Political readings. A term used in the new historicism (NAVINA VARALĀRRIYAM) to describe how writers may unconsciously conceal or ignore the contradictions of their own time and in their own works. Political readers analyse these suppressions and substitutions in order to discover the historical and political realities that the text elides or covers up.

vāṭkūttu Sword-dance.

vāṭṭamkūral A sub-situation under the AKAM theme PORUḷVAYIRPIRVU: the hero telling the confidante about the distress the heroine will be afflicted with if she learns about the hero parting from her to earn wealth (and asking her to convey his intended separation to the heroine in an apt way).

vāṭṭamvinātai A sub-situation under the AKAM theme MUNNURAVUṆARTAL: the confidante

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ள்
■ ā ī ū ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

vāymolikūrīt talaimakaḷ varuntaḷ (A sub-
situation under the AKAM theme ŌTAGPIRIVU:
the sorrowing heroine recalling the
promise of the hero made earlier that he
would not part from her.

vāyolimarapu Oral tradition.

vāyolī vāypāṭṭukkōtpātu Oral formulaic theory.

vāyil An AKAM concept: one who mediates between the promiscuous hero and the sulking heroine.

vāyilkaṇṇinru tōlikku uraittal A sub-situation under the AKAM theme PARATTAIYIRPIRVU: the hero speaking to the confidante as he stands at the threshold.

vāyilperuṭtal Vide PĀNKIYAI ARITAL.

vāyilperātu makaṇṭiraṇ niṇaittal A sub-situation under the AKAM theme PARATTAIYIRPIRVU: the hero, ingress barred, thinks of his infant-son endearingly.

vāyilmaṟukkappaṭṭa pāṇaṇ kūṟaḷ A sub-situation under the AKAM theme PARATTAIYIRPIRVU: as the heroine refuses to accept his mediation, the minstrel-singer from the hero addressing her.

vāyilmaṟuttal A sub-situation under the AKAM theme PARATTAIYIRPIRVU: the refusal of the heroine to grant interview to the hero's messengers.

vāyilmaṟutturaittal A sub-situation under the AKAM theme PARATTAIYIRPIRVU: the heroine denying ingress to the hero as the confidante entreats her to let him in.

vāyilvēṇṭat tōlikūṟaḷ A sub-situation under the AKAM theme PARATTAIYIRPIRVU: as the hero returning from prostitutes solicits entry, the confidante rebuking him.

vāyilvēṇṭal A sub-situation under the AKAM theme PARATTAIYIRPIRVU: the request of the messenger to the heroine to give audience to the hero.

vāyilavarvāḷttal A sub-situation under the AKAM theme PARATTAIYIRPIRVU: praising by the attendant-messengers as the hero

returns from courtesans, after seeing the confidante dressed in red.

vāyirkūṭṭam A sub-situation under the AKAM theme PARATTAIYIRPIRVU: reconciliation of the hero and the heroine through the help of the messenger.

vāyirkūṭṭu A kind of dancing or acting.

vāyilnilai Vide KAṬAINILAI I.

vāyilnērtal A sub-situation under the AKAM theme PARATTAIYIRPIRVU: the heroine granting the request of the messenger to give audience to the hero.

vāyilnērvittal A sub-situation under the AKAM theme PARATTAIYIRPIRVU: the hero persuading his messenger to deliver his love-message to the heroine.

vāyukaṇam Vide KĀRRUKAṆAM.

vāyuttampam Vide ARUPATTUNĀNKU KALAIKAL.

vāyugaivāḷtu 1. A sub-situation under the PURAM theme PĀṬĀNTINAI theme of wise men giving salutary advice to a chief *volens*. 2. A verse genre: ■ variety of descriptive poetry on the above theme.

vārttikam Supplementary rule added to a CŪTTIRAM: critical gloss or annotation.

vāram 1. Vide AṬAKKIYAL. 2. Song of an accompanist sung as ■ relief to the chief singer. 3. Song in praise of a deity. 4. Mellifluous song.

vāram pakarntu vāyilmaṟutturaittal A sub-situation under the AKAM theme PARATTAIYIRPIRVU: the heroine refusing admission to the messengers of the hero saying that she has made ■ gift of the ownership of the hero.

vārātataṇāl vantatumuṭṭital Vide UTTI.

vārāmaikku alītal A sub-situation under the AKAPURAPPERUNṬINAI theme: the heroine in

அ ஆ இ ஈ உ ண எ ஏ ஐ ஒ ஊ ஃ க ங ச ஞ ட ண த ந ப ம ய ர ல வ ழ ள ற ன்
a ā i ī u ū e ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṛ

a state of distress with the hero not having returned.

vārāṇaipparuvam Vide VARUKAIPPARUVAM.

vāvāṇṇi A variety of CITTIRAKKAVI composing ■ metrical stanza with the last line first, then the penultimate line, then the second line and finally the first line, all lines beginning with the letters given.

vāḷkainalanakūral Vide TANMAṆAI VĀḷKAIT-TANMAI UNARTTAL.

vāḷkainanṇeruraittal Vide PĀṆKI ILVĀḷKKA I NANṇERURU CEVILIKKURAITTAL.

vāḷkainanṇaraittal Vide PĀṆKI ILVĀḷKKA I NANṇERURU CEVILIKKURAITTAL.

vāḷkkaivaralāṟṟu ilakkiyam Biographical literature.

vāḷkkaivaralāṟṟu tiraṇāyvu Biographical criticism. A study of the life of the author ■ a means to understanding his work.

vāḷkkaivaralāru Biography.

vāḷttai Vide ĀCIYAṆI.

vāḷttal 1. A sub-situation under the PUṚAM theme KARANTAITTṆAI: praising the memorial stone of the dead warrior. 2. A MEYPPĀṬU other than the principal eight blessing.

vāḷttiya A sub-situation under the PUṚAM theme PĀṬĀNTṆAI: ■ bard praising a chief. It ramifies into four verse genres, viz., PUṚANILAI, VĀYURAI VĀḷTTU, CEVIYURAI and VAIYATAKKIYAL. These four do not take KALI and VAṆCI metres.

vāḷttu Vide MAṆKAḶĀCARAṆAI.

vāḷttuppāṭal Vide PÖRRIPPĀṬAL.

vāḷttuvilakku A figure of speech and a sub-class of TAṬAIMOLIYAṆI in which the pursuit of an action is sought to be stopped by

the suggestion of something unpalatable in it though in words of praise.

vāḷvukkaruttiya Ideology. A set of beliefs underlying the customs and conventions of a social group.

vāḷittirunāmam A Vaiṣṇava concept: poem of salutation to the ĀḶVĀR-s and ĀCĀRYA-s at the end of the text.

vāḷcelavu A sub-situation under the PUṚAM theme KĀNCITTṆAI: theme which describes a king sending his sword in advance while commencing action against an invading enemy.

vāḷnāṭkōl A literary genre: theme of auspicious despatch of the royal sword on the eve of the king's expedition.

vāḷṇilai A sub-situation under the PUṚAM theme VAṆCITTṆAI: theme of sending in advance at an auspicious moment the sword of ■ king who intends military expedition against his enemies.

vāḷmaṇṇunilai A sub-situation under the PUṚAM theme ULṆĀITTṆAI: theme which describes the ceremonial bath given to a king's sword and the heroic achievements of the king with that sword.

vāḷviruttam A verse genre: poem on sword, ■ constituent of royalty in ten verses of ĀCIRIVIRUTTAM metre.

vāṇnōkki varuntal A sub-situation under the AKAM theme VĒNTARKU URRULIPPIRIVU: the hero, away on his mission, as he sorrows over separation from the heroine, gazing at the sky.

vāṇmolī Vide ACARĪRI.

vāṇampāṭi Indian skylark.

vāṇoli Vide ACARĪRI.

vikiriya uvamai (Also VIKĀRAVUVAMAI) A figure of speech and a sub-class of UVAMAI: imaginative working on the standard of comparison without going in for a direct comparison (e.g. God Piramaṇ has created this woman through a mental picture of the lustre of the cool moon and the blossoming of the lotus).

vikataṭakavi 1. Humorous verse. 2. One who writes humorous verse.

vikarpatin mutittal Vide UTTI.

vikarpa naṭai A kind of fancy verse.

vikarpam Permissive option or alternative.

vikāram Vide CEYVUL VIKĀRAM.

vikāravuvamai Vide VIKIRIYAVUVAMAI.

vicayavittāram A verse genre: poem on the triumphant march of a king around, vanquishing even the Guards of the eight directions.

vicittira akaval A rhetorical mode in which every letter of a KURALVENPĀ constitutes the last letter of each line of an ĀCIRIYAPPĀ.

vicittirakkā/vicittirappā A curiously wrought poem.

vicittiravēlākkolli A secondary melody-type.

vicutti Vide ĀRĀTĀRAM.

vicēṭavaṇi A figure of speech in which the excellence of a thing is emphasized by describing it as lacking in even the requisites or necessary attributes, being of five kinds, viz., KUNAKKURĀVICĒṬAM (as lacking in an aspect of disposition), TOḻILKURĀ VICĒṬAM (as lacking in the deed going with the thing) CĀTIKKURĀVICĒṬAM (as lacking in the position associated with its class), PORULKURĀVICĒṬAM (as lacking in the largeness of a thing) and URUPPUKKURĀVICĒṬAM (as lacking in the

requisite limbs or components of a thing).

vicēṭavurai Explanatory note.

viñcaiyarmakaḷir Vide ARAMPAYAR.

viññānavātam Scientism.

viṭkampam Interlude between the Acts.

viṭṭaṭi The last line read or recited as the place from which the reading or the recitation is to continue.

viṭṭaturai Place where one stopped, as in singing, reading or explaining a verse.

viṭṭalakkaṇai/viṭṭavākupeyar/viṭṭavilakkaṇai Vide ILAKKAṆAI.

viṭṭicai 1. Break occurring after a letter of an ACAI. 2. Vide AṬAI.

viṭṭicaimōṇai Agreement of the duration of the first letters with a pause following.

viṭṭicai valloṟru etukai Agreement of a pause with a plosive consonant in the second positions.

viṭṭumviṭātavākupeyar/viṭṭumviṭā-tavilakkaṇai Vide ILAKKAṆAI.

viṭṭōcai Pronouncing the letters of a word with a pause after each.

viṭalai 1. Male youth from 16 to 30. 2. Chief of wasteland tract (PĀLAI). 3. Chief of agricultural tract (MARUTAM).

viṭātavākupeyar/viṭātavilakkaṇai Vide ILAKKAṆAI.

viṭiyai Vide MUTARPORUL.

viṭiyarpaṇ Melody to be sung at dawn.

viṭukatai A folk genre: riddle; enigma.

viṭukavi 1. Vide TAṆIPPĀṬAL. 2. Vide PICI.

viṭutal Vide TALAIMAKAḷAIT TALAIMAKAṆ VIṬUTTAL.

viṭuturai Place for pause in reading, singing, etc.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ண் த்ந் ப்ம் ய்ர் ல் வ்ழ் ள்ற் ள்
a ā i ī u ū ē ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

viṭupāṭṭu Vide TAṆIPPĀṬAL.

viṭupāṭṭu Gaps, "blanks" in texts that must be filled in by readers. A gap may be said to exist whenever and wherever a reader perceives something to be missing between words, sentences, paragraphs, stanzas or chapters. Readers respond to gaps actively and creatively, explaining apparent inconsistencies in point of view (NÖKKUNILAI), accounting for jumps in chronology, speculatively supplying information missing from plots (KATAIPPINNAL) and resolving problems left ambiguous in the text. The German critic Wolfgang Iser argues that texts contain gaps that powerfully affect the reader, who must explain them, connect what they separate, and create in his or her mind aspects of a work that are not in the text but that the text incites. He adds that "unwritten aspects" of a story "draw the reader into the action" and "lead him to shade in the many outlines suggested by the given situation". Also see VĀCAKAR AṬṬIPPAṬAIT TIRĀṆĀYVU.

viṭaitaḷuval Vide ĒḤUKŌḷ and PERUNṬṆAI.

viṭaiyilviṇāvaṇi A figure of speech in which inanimate things are enquired of without looking for their responses. Cf. VIṆĀVIL-VIṬAIYAṆI.

viṇṇappam A verse genre: entreaty to God.

vittarakavi Vide PULAVAR.

vittiyātarar A class of celestial beings.

vittuvēṭṇam/vittuvēṣṇam Vide AṬṬUPATTU-NĀṆKU KALAIKAL.

vittaikkavi Poet who composes poems without inspiration, after learning prosody.

vitalaiyāppu Vide ALAIMARIPĀPPUPPORUḷKŌḷ.

vitāṇacceyyuḷ (Also VITĀṆAM I) A stanza in which two KURU and two LAKU occur alternatively.

vitāṇam I. Vide VITĀṆACCEYYUḷ. 2. A melody-type.

vitiyaṇi A figure of speech in which a general rule or custom is being informed by a particular idea. e.g. The cuckoo sings (rule) in the spring season (idea).

viticcūttiram A grammatical rule of principle enunciated for the first time.

vitippirayōkam Application of the principle of a CŪTTIRAM.

vitimurait tirāṇāyvu 1. Legislative criticism. Application of the pre-established norms and standards to the interpretation and analysis of a work of art. 2. Theoretical criticism. A type of criticism that emphasizes the formulation of general principles for all texts rather than explicating individual works as in applied criticism (CEYALMURAIT TIRĀṆĀYVU). It postulates a set of aesthetic principles that can be applied to literary works in general.

vitiyoṭuveṇṭṭal A sub-situation under the AKAM theme PĀṆKARKŪṬṬAM: the hero as he laments the unmitigated sway of his love-passion to his confidant, saying even his earlier virtuous deeds lend no helping hand to him.

vitirēkavaṇi (Also VĒRRUMATYAṆI) A figure of speech in which the difference between comparable things is mentioned either explicitly (KŪRRUVĒRRUMAI) or suggestively (KURIPPUVĒRRUMAI).

vitirēkavuruvakam (Also VĒRRUMAI-YURUVAKAM) A figure of speech and a subclass of URUVAKAM: metaphor in which the

subject of the metaphor is shown to be distinct in a particular aspect from the standard of metaphorization.

vitivarumuṇai Vide CĀṆRUPPUTOMAI.

vitivaḷiccērai A sub-situation under the AKAM theme UṬAṆPÖKKU: the mother blaming it on destiny for the elopement of her daughter with the hero.

vitivilakkamurai Deductive method, where conclusions are reached by reasoning from general laws to a particular case.

vitūṭakakkūtu A kind of burlesque or merry dance.

vitūṭakaṇ Buffoon, jester.

viṭattuccintu Vide CINTU.

viparītavuvamai Vide ITARAVITARAVUVAMAI.

viparītappaṭutal A figure of speech and a sub-class of PIRAPORUḷVAIPPAṆI in which there is a reversal of the consequences of good deeds and evil deeds.

vipāvaṇaiyaṇi Vide PIRITĀRĀYCCIIYAṆI.

viyañcaṇam/viyañcaṇavirutti The power of a word to suggest or imply from its position in a sentence, a sense other than its primary and derivative senses.

viyanturaittal A sub-situation under the AKAM theme UṬAṆPÖKKU: the foster-mother speaking in wonder (at the description of the eloped hero and heroine by a pair of lovers returning from elopement).

viyappaṇi (Also VIYAPPUVAMAI) A figure of speech: describing the efforts taken for the achievement of an object other than the one intended.

viyappirai Vide IRĀIYAṆI.

viyappuccuiaiyaṇi Vide IRATAVAṆI.

viyappuvamai Vide VIYAPPAṆI.

viyarttal A MEYPPĀṬU other than the principal eight emotional stress born of anger.

viyaṇilaimaruṭpā A kind of MARUṬPĀ in which the lines of VENPĀ and ĀCIRIYAPPĀ are found confusedly mixed up. Cf. CAMANILAI MARUṬPĀ.

viyaṇilaiyuvakam A figure of speech and a sub-class of URUVAKAM: metaphor in which some of the limbs of an object/person are brought into metaphorization while others are left out, and the object/person as a whole is then metaphorized.

viyaṇilaivaṇci Vide VAṆCIPPĀ.

viyākkīyāṇam Exposition, explanation, comment, commentary.

viyākaraṇam Vide ARUPATTUNĀṆKU KALAĪKAḷ.

viyāḷakkuriṇci A secondary melody-type of the KURĪṆCI class.

viratiyaraiviṇāval A sub-situation under the AKAM theme UṬAṆPÖKKU: the foster-mother enquiring of the holy men whether they have seen the eloped hero and heroine.

viravikkūral A sub-situation under the AKAM theme KURĀINAYAPPUKKŪRAL: the confidante, with the heroine's response not forthcoming, making a serious and hard-hearted reference to the presence around of one (the hero) with an unrevealed intention.

viraviyal kuraḷaṭi vañcippā Vide VAṆCIPPĀ.

viraviyal cintaṭi vañcippā Vide VAṆCIPPĀ.

viraviyalpiraporuḷvaippu Vide IRUMAI IYARKAI.

viraviyal vañcippā Vide VAṆCIPPĀ.

viraviyalaṇi Vide CAṆKIRANAṆAṆI.

virāṭṭu A feature of AḷAVALICANTAM, marked by a balanced occurrence of feet, but with two letters fewer.

virāvaṇi Vide CAṆKIRANAṆAṆI.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க ங ச ஞ ட ண த் த் ப் ம் ய ர் ல் வ ழ் ள் ற் ன்
a ā i ī u ū ē ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

viricci A sub-situation under the PURAM theme VEṬCITTAṆAI ■■ auspicious omen being looked for from an unknown person by the warriors going for capturing the enemy's cows.

virittal 1. Vide CEYŪḷVIKĀRAM. 2. Vide NŪL.

viritturai Vide AKALAVURAI.

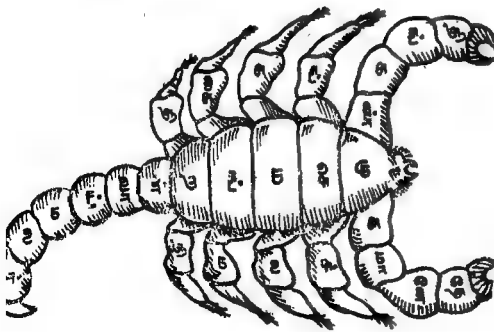
virinūl Elaborate treatise.

virimuraṇ A kind of song.

viriyuvakam A figure of speech and a subclass of URUVAKAM: metaphor in which there is the occurrence of the metaphor marker between the subject of comparison and the standard of comparison. e.g., *mukamākiya tāmarai* (the face as the lotus).

viriyuvamai A figure of speech and ■ subclass of UVAMAI: simile in which the subject of comparison, the standard of comparison the underlying similarity between the two and the sign of comparison are explicit.

viruccikapantam A variety of CITTIRAKKAVI: verse fitted into a fanciful diagram, representing the body of the scorpion, as under:



திங்கண்முக மாணேதே நேமாகச் செங்கமல
மங்கைதிற நின்வாய் மலர்.

viruttakkalitturai A kind of KALITTURAI verse.

viruttakanti Prose with rhymes and rhythms peculiarly appropriate to verse, poetic prose.

viruttattāṇam Vide TĀṆAM.

viruttam 1. Vide PĀVINAM. 2. Vide ĒTUVĀPĀCAM.

viruttavakai A composition celebrating the constituents of royalty (horse, elephant, bow, sword, spear, umbrella, sceptre, country, town, etc.) each in ten verses of ĀCIRIVIRUTTAM metre.

viruttavilakkaṇam A verse genre: poem dealing with the bow, sword, spear, sceptre, elephant, horse, country, capital city and liberality of ■ king, each being praised in a decad of stanzas of a particular rhythm.

viruttavuruvakam Vide TERRURUVAKAM.

viruttāṭivakam A figure of speech in which a word occurring in two places in a verse lends itself to two different meanings.

virutti 1. Vide AKALAVURAI. 2. Exegesis (explication), the elucidation of a work by a close reading (AṆUKAPPĀRVAI) of the text. 3. Style of dramatic composition, of four kinds, viz., CĀTTUVATI, ĀRAPĀṬI, KAICIKI and PĀRĀṬI.

viruttiyurai Vide AKALA URAI.

viruntu An aspect of elegance in poetic composition (VAṆAPPU): poetic composition in a new style, ■ CEYŪḷURUPPU.

viruntu irai virumpal A sub-situation under the AKAM theme PĀṆKIYIRKŪṬṬAM: (having been invited by the confidante) the hero desiring to have feast in the home of the heroine.

viruntukaṇṭolittavūṭal veḷippaṭaṇōkkic
cīrēlenru āvaḷ cīraṭṭolūtal Vide TALAIYAṆ
CĪRĒLENRU AVAḷ CĪRAṬṬOLŪTAL.

viruntuvantuḷip poruttalkaṇṭu iraiyōṇ
makiṭtal A sub-situation under the AKAM
theme PARATTAYIRPIRIVU: the hero (returning
from prostitutes), as he comes in the
company of guests, being happy with the
heroine bearing with him.

viruntuvilakkal Vide ULAKIYAḶ MĒMPAṬA VIRUNTU
VILAKKAL.

viruntuṭucellat tuṇintamaikūṭal A sub-
situation under the AKAM theme
PARATTAYIRPIRIVU: the inmates of the house
speaking of the heroine being appeased
as the hero returning from prostitutes
comes in the company of guests.

virūpakavuvuvakam Vide TERRURUVAKAM.

viraivu A MEYPPĀṬU other than the principal
eight sense of urgency.

virōtaccilēṭai Vide CILĒṬAIYAṆI.

virōtavanai Vide MURAṆAṆI.

virōtavuvuvakam Vide TERRURUVAKAM.

virōta uvamai A figure of speech and a sub-
class of UVAMAI: simile in which the
objects compared with each other are
described as having opposite
characteristics.

villuppāṭṭu (Also VIRPĀṬṬU) A kind of folk
song: narrative poem sung to the
accompaniment of a bow-like musical
instrument.

vilviruttam A versé genre: poem celebrating
bow, the constituent of royalty in ten
verses of ĀCIRIYAVIRUTTAM metre.

vilakkani Vide TAṬAIMOLIYAṆI.

vilakkal A sub-situation under the AKAM
theme PĀṆKIYIRKŪṬṬAM: the confidante

forbidding the hero to come for night
trysts explaining the dangers involved
in them.

vilakkiyavēṛṛumai A figure of speech and
a sub-class of VĒRRUMAIYAṆI in which the
explicit features of comparison between
two things are sought to be repudiated.

vilakkiyaṛkūttu A kind of dance.

vilakkiyaṛcūttiram Rule of exception from
the operation of a general rule.

vilakku Taboo.

vilakkuvuvakam Vide TAṬAIMOLIYURUVAKAM.

vilakkuvamai Vide TAṬAIYUVAMAI.

vilaṇku One of the sources of the MEYPPĀṬU
ACCAM (fear): beasts.

vilaṇkukkatai Beast fable, ■ story in which
the principal characters are animals. It is
a type of allegory (KATAI URUVAKAM) in
which animals talk and act like the
human types they represent.

vilaṇkukati Vide CEYUṬPORUTTAM.

vilācam A verse genre: (i) poem in KAḶI-NEṬILĀṬI
ĀCIRIYAVIRUTTAM metre on the expression
of their love by women for the hero who
comes in procession, their amorous
dreams, etc., (ii) a dramatic composition.

vivāta nāṭakam Vide CĪKKAL NĀṬAKAM.

viḷuppuṇ Wound of a warrior on his face or
breast received in battle.

viḷumam The sublime. That quality in a
literary work that elevates the reader to ■
higher plane achieved through great
thoughts, noble sentiments, elevated
figures of speech, lofty diction and
aesthetic arrangements - all brought into
a harmonious whole.

viḷumiyatupayattal Vide NŪLAḶAKU.

viḷaivoṭukkam Psychic repression.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ ட்ண த்ந ப்ம் ய் ய் ல் வ் ழ் ஶ் ஶ்
a ā i ī u ū e ē ai o ō au k k ṇ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ r ṇ

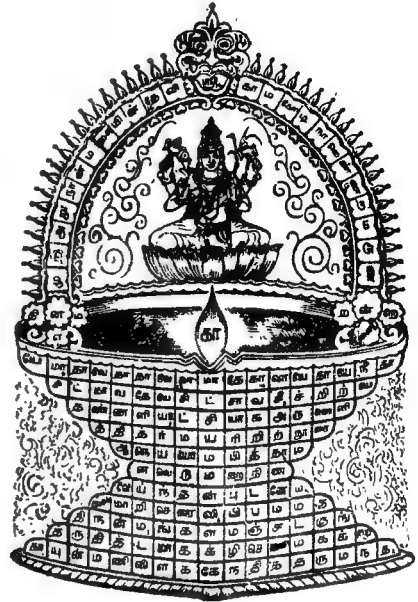
viḷakkāṇi Vide TIVAKAṆI.

viḷakkiṭaiyutavi A sub-situation under the AKAM theme ILVĀLKKAI: union of the hero and the heroine as the latter feels shy under the light of the lamp.

viḷakkunilai 1. A sub-situation under the PURAM theme PĀTĀNTINAI: theme describing the royal lamp as flourishing inseparably with the royal sceptre. 2. A sub-situation under the PURAM theme PĀTĀNTINAI: theme describing the movement of a lamp from left to right, indicating the victory of a king. 3. A sub-situation under the PURAM theme PĀTĀNTINAI: comparing the king with the sun. 4. A verse genre: poem on the theme of VIḷAKKUNILAI in which the royal sceptre and the royal lamp are described as flourishing inseparably as the spear and the spearhead.

viḷakuppantam A variety of CITTIRAKKAVI: verse fitted into a fanciful diagram representing a lamp with a pedestal in the manner of the *Civaliṅkam* the emblem of Civaṇ. Cf. CIVALIṆKAPANTAM:

தாயின் மணிவிளக் கேந்தித் தருமந்
தழைக்கமனை செழிக்க மாடத் திருத்திநன்
மங்கள மஞ்சட் குங்கும மயி
விரைசெறி மாலை வேய்ந்தன் புடனே
மணநிறை மடுவென ஆடுநய் யோம்பித்
தாமரை நூற்றிரி யமர்த்தித் தண்ணளி
யாட்சி யாக அருளொளி யேற்றிச்
சிவ சாட்சியே தேவ காட்சியே
மாதாவே தாதாவே காமாதே
காவாயே தாயே நீதா .
நீயே தாயே வாகா தேமா
காவே தாதா வேதா மாயே
எனதின மனமுற அறுநான் மனையின்
தேவிபூநீ காம கோடி நாலெண்
ணறமரு ணன்றென் றன்னை
பூநீகா மாட்சி யம்மன் விளக்கே.



viḷakkoṭuverttal A sub-situation under the AKAM theme PARATTAIYIRPIRVU: the heroine getting cross with the lamp for not rebuking the hero for his unbecoming act (of seeking prostitutes).

viḷāṅkavaittal Vide NŪLAḶAKU.

viḷāṅku utāraṇattu ākutaḷ Vide NŪLAḶAKU.

viḷaccir/viḷam Foot of two ACAI ending in NIRAI, either KŪVIḶAM or KARUVIḶAM.

viḷari 1. The sixth note of the gamut, one of ĒḶICAI. 2. A melody-type of the NEYTAL class, suited for mourning.

viḷarippālai A melody-type of the PĀLA class.

viḷi Apostrophe. A figure of speech in which the speaker directly and often emotionally addresses a person who is

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க் ங் ச ஞ் ட் ண் த் ந் ப ம் ய் ர் ல் வ ழ் ள் ற் ன்
a ā ī ū ē ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

dead or otherwise not physically present, an imaginary person or entity, something inhuman, or a place or concept. The speaker addresses the object as if it were present and capable of understanding and responding.

viḷikkūttu Dancing with whistling.

viḷaiyāṭṭu One of the sources of the MEYPPĀṬU, UVAKAI (rejoicing): sport.

viḷaiyāṭṭuppāṭal A folk genre: play song.

viḷaivu Vide NĀṬAKACCANTI.

viṇpāṭṭu Vide VILLUPPĀṬṬU.

viṇpūṭṭu Vide PORUḷKŌḷ.

viṇal Physical expression of emotion.

viṇalkōḷaṇi Vide PIRATTIYANĪKAVANĪ.

viṇali Female dancer who exhibits the various emotions and sentiments in her dance. A minstrel-woman.

viṇalikēṭpa tōḷikūṇal A sub-situation under the AKAPPURAM theme PERUNṬINAI: the confidante of the heroine telling the songstress (sarcastically) that the union of the prostitutes is like elixir to the hero.

viṇali tōḷikku viḷampal A sub-situation under the AKAPPURAM theme PERUNṬINAI: the songstress telling the confidante of the hero's concubine that the aged prostitutes would find the hero's union delightful.

viṇaliyāṇruppāṭai 1. A sub-situation under the PURAM theme PĀṬĀṆṬINAI: a songstress, recipient of a patron's bounty, directing fellow songstresses to that patron. 2. An ĀRRUPPĀṬAI poem: theme of songstress, recipient of a patron's bounty, directing fellow songstresses to that patron.

viṇalivāyilkaṇṭa talaivi kūṇal A sub-situation under the AKAM theme PARATTAIYIRPIRVU: the heroine's utterance as the minstrel-

woman approaches her ■ the hero's messenger, who has since returned from prostitutes.

viṇalivāyil pakartal A sub-situation under the AKAM theme PARATTAIYIRPIRVU: the minstrel-woman (VIṇALI) approaching the heroine as the hero's messenger who has since returned from prostitutes.

viṇalivāyil maruttal A sub-situation under the AKAM theme PARATTAIYIRPIRVU: the heroine refusing the mediation of the minstrel-woman (VIṇALI) who has come ■ the hero's messenger.

viṇayam Vide TĒVAPĀṆI.

viṇaviya eṇilikkū maraittamai viḷampal A sub-situation under the AKAM theme, VARAIVUKAṬĀṬAL: the confidante telling the hero that she has concealed the union of the hero and the heroine from the foster-mother who had come to know of it and enquired her about it.

viṇāviṭai A verse genre: poem marked by the question - answer structural pattern.

viṇāvilviṭaiyaṇi A figure of speech in which what goes on in one's mind is perceived and responded to without looking for one's enquiry. Cf. VIṬAIYILVIṆĀVAṆI.

viṇāvuttaram A kind of composition in which a word having ■ particular significance is split into a number of words, each serving as a reply to a question set before.

viṇai Vide KARMĀ.

viñaiṣeṣyaḥ Super ego, the part of the psyche that has internalized the norms and mores of the society, and that reflects the societal beliefs, behaviours and even pressures. Also see NAṆAVILIMANAM and TANNILAI ĀḷUMAI.

viṇainiralnīrai Vide NIRALNĪRAI.

viṇaipuṇarnilaiyaṇi Vide UṬANNAVIRCIYAṆI.

viṇaimurriṇinaital A sub-situation under the AKAM theme VĒNTARKU URULIPPIRIVU: with the mission accomplished, the hero thinking of the heroine.

viṇaiyuvamam/viṇaiyuvamai Comparison based on the actions pertaining to the objects compared.

viṇaiyeñcaṇi A figure of speech in which the finite verb is omitted.

viṇaiyetimaruttup poruḷ pulappaṭuttal Vide KURIPPU VIPĀVAṆAI.

viṇaivalar An AKAM concept: attendants of dignitaries.

viṇōttiyaṇi Vide INMAINAVIRCIYAṆI.

viṇōtakkūttu Dance performed in the presence of kings in celebration of their victories.

vīṭṭarai nāṭakam Closet drama. A drama, often written in verse, that is meant to be read rather than performed, even though it includes acts, scenes, dialogue and sometimes even stage directions.

vīṭu Vide URUTIPPORUḷ.

vīṇai Vide ARUPATTUNĀṆKU KALAĪKAḷ.

vītināṭakam Street-play.

vīrakkaḷ Vide NAṬUKAL.

vīraccuvaiyaṇi Vide IRATAVAṆAI.

vīracaivam Lingayat sect of CAIVAM.

vīram 1. A kind of masquerade dance. 2. Vide IRACAM.

vīrayukkappāṭal Heroic poetry.

vīrayukam Heroic age.

vīraveṭcimālai (Also VEṬCIMĀLAI) A verse genre. poem in praise of TACĀṆKAM of a

hero, who, crowned with a wreath of *veṭci* flowers, captures his enemy's cattle.

vīlai Vide KURIPPICAL.

vīṇiṇitirunta perumaṇkaḷam A sub-situation under the PURAM theme PĀṬĀṆ-TIṆAI: exalting the victory of the warrior possessing a death-like lance.

vīrukōḷaṇi Vide UṬĀTTAVAṆAI.

vīruṇarccik kavitai An alternate term for MIPUNAIVĪYAL KAVITAL. Romantic poetry. It represents the writers who value emotions, express their ideas in everyday language, and in their own individual styles rather than in formal imitation of the ancient writers. They consider pre-established conventions and forms detrimental to their artistic mission.

vīruṇarccikkavitai iyakkam Romantic movement.

vīruṇarccik karpaṇai Romantic imagination.

vekuḷi One of the eight principal MEYPPĀṬU: anger.

vekuḷittalaivaṇ Naive hero, a protagonist, generally the narrator of a work, who consistently misinterprets the events or situations he or she witnesses or experiences because of some character trait such as innocence, stupidity, or insensitivity.

vekuḷivilakku Vide CERRATTATAIMOLI.

veṭcikkarantai Vide KARANTAI.

veṭcittiṇai A PURAM theme describing the king's army wearing *veṭci* flowers and capturing the cows of the enemy, as an act of war. Its AKAM parallel is KURĪNCI.

veṭcimālai Vide VĪRAVEṬCIMĀLAI.

venṇāpatirṇantāti A verse genre: poem consisting of ten stanzas in VENṇĀ metre, that uses the ANTĀTI verse linkage (the last letter, foot or syllable of the last line of one stanza being repeated in the first in the first line of the succeeding stanza).

venṇāvantāti A verse genre: poem in VENṇĀ metre that uses the ANTĀTI verse linkage (the last letter, foot or syllable of the last line of one stanza being repeated as the first in the first line of the succeeding stanza).

venṇāvuriccīr Vide VENṇĪR.

venṇuṇarccimālai A poem of 300 stanzas in VENṇĀ metre.

veruvarunilai A sub-situation under the PURAM theme TUMPAITṬINAI: speaking of the great prowess of the warrior in not falling down even when the arrow pierces open his chest.

verūtal ■ MEYPPĀṬU other than the principal eight: dreading.

veḷḷaccintu Vide CINTU.

veḷḷaṭi Line distinctive of VENṇĀ with three-syllabled feet ending in KĀYCCĪR, and disyllabic feet alternating with NĒR and NIRAI.

veḷḷaṇi An AKAM sub-situation: white dress worn by a maid to signify to the hero that the heroine is delivered of ■ son.

veḷḷaṇi aṇintu viṭuttuḷiṭ talaimakaṇ vāyil vēṇṭal/veḷḷaṇi aṇintu viṭuttuḷiṭ pullaṇimālai vēlaṇṇal vāyilvēṇṭal A sub-situation under the AKAM theme PARATTAIYIRIVU: the confidante in white dress (to signify that the heroine has taken bath after she is delivered of a son) being sent to the hero (who is with the prostitutes) to inform him of it, the hero

requesting her to act ■ his messenger and soothe the heroine as he comes home.

veḷḷinilai A sub-situation under the PURAM theme PĀṬĀNTINAI: theme praising the planet Sukra (Venus) on its powers to cause rain and relieve distress.

veḷḷippāṭal Stanzas interpolated in ancient poems by ■ poet called Veḷḷi.

veḷḷaikṇavi 1. Vide VENṇĀVI. 2. Vide VENṇĀVI. 3. One who composes verses in inelegant language. 4. Eulogist who gets another to begin his poem. 5. Eulogistic ode which the author gets another to begin.

veḷḷaiccuritakam The last constituent of KALIPPĀ verse, constructed with VENṇĀLAi.

veḷḷottāḷicai Vide VENṇĀḷICAL.

veḷḷōcai Vide CEPPALŌCAI.

veḷi Vide VENṇĀ.

veḷḷiṇṇa irattal A sub-situation under the AKAPPURAM theme KAIKKILAI: the hero expressing his grief openly at his inability to have union with his love.

veḷḷiṇṇa varaital An AKAM concept: the clandestine love between the hero and the heroine coming into the open, their going for wedlock.

veḷḷiṇṇaṭai A figure of speech in which the meaning of an ambiguous word is made clear by the use of a qualifying word, ■ pāyāvēṇkai (non-springing tiger).

veḷḷiṇṇaṭaivirciyaṇi A figure of speech in which an idea veiled in double entendre is revealed through its contextualization.

veḷḷiṇṇaṭaiyuvamam A figure of speech and a sub-class of UVAMAI in which the subject and the standard of comparison, and the comparison marker are explicitly stated.

verutticai / verutticaippu One of the defects in versification: unrhythmic or unmetrical sound.

veṟumaivātam Vide CŪṆIVĀTAM.

venṟavāliṇmaṇ Vide VĀḷMAṆṇUNILAI.

venṟikkūttu Dance exhibiting the downfall of the enemy and the triumph of one's king.

venṟōrviḷakkam A sub-situation under the PUṚAM theme VAṆCITTINAI: the fame of the conqueror.

veṅkaiyoṭu veṟuttu varaivukaṭātal A sub-situation under the AKAM theme PĀNKIYIṚ KŪṬṬAM: the confidante, as she speaks of the need for an early marriage, to be heard by the hero who remains by the hedge-side, finding fault with the *veṅkai* flowers which the hero helped them pluck.

veṭkai Vide AVATTAI.

veṭkaimunturuttal A sub-situation under the AKAPPUṚAM theme PERUNṬINAI: theme of a woman giving expression to her love in the presence of her lover.

veṭkaiyuraittal A sub-situation under the AKAM theme AṚAI TOṬUNIRĀL: the confidante of the heroine telling the foster-mother of the existence of love between the hero and the heroine.

veṭṭamātaraiḱ kēṭṭal Vide CEVILI EYIRIYOṬU PULAMPAL.

veṭṭuvar An AKAM concept: the inhabitants of the KURINCI tract: hunters.

veṭarvinōtam A verse genre: poem on a person getting a woman, who is not inclined towards him, by approaching her in appropriate disguise.

veṇṭalaṇi A figure of speech in which an undesirable thing is counted as ultimately leading to something desirable.

vēṇu Vide ARUPATTUNĀṆKU KALAĪKAḷ.

vēttiyaḷ A kind of dance performed in the presence of a king. Cf. POTUVIYAḷ.

vēttiyaṇmalipu A sub-situation under the PUṚAM theme KARANTAI: theme in which warriors expatiate upon the greatness of a heroic king.

vēṭam Vide ARUPATTUNĀṆKU KALAĪKAḷ.

vēṭāḷikaṛ (Also VAITĀḷIKAR) A class of panegyrists attached to kings.

vēṭiyaraiviṇātal Vide ĀṚṬITAI MUKKŌḶ PAKAVARAIVINĀTAL.

vēntarkuṟulippirivu Vide TUNAIYAYIṚ PIRIVU.

vēntarṭācaṛai Vide VĀṬAIPPĀCAṚAI.

vēntaṇ An AKAM concept and one of the KARUPPORUḷ: Intiraṇ, the God of the MARUTAM region.

vēntaṇ kuṭaimaṅkaḷam A verse genre: poem in VEṆPĀ metre eulogizing the royal umbrella, with the first two lines speaking of the royal protection and the last two lines, beginning with the detached foot, praising the king's fame.

vēmpu A PUṚAM sub-situation: praising the neem flower, the totemic flower of the Pāṇṭiya kings.

vēy A sub-situation under the PUṚAM theme VEṬCITTINAI: the army getting information from their spies as they move about to capture the cattle of the enemy.

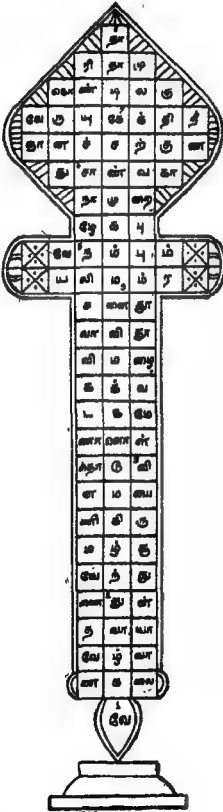
vēlviruttam 1. A verse genre: poem celebrating lance, the constituent of royalty in ten verses of ĀCIRIYAVIRUTTAM metre. 2. A verse genre. Poem praising the lance of God Murukaṇ.

vēlaṇ An AKAM concept: one who performs the dance of being possessed by God Murukaṇ with a view to finding out the nature of the ailment that afflicts the heroine as she suffers the pangs of love

for the hero without being known to others.

vēḷaṇai aḷaittal A sub-situation under the AKAM theme VARAIPORUṬPIRITAL: the foster-mother summoning Vēḷaṇ to dance and exorcise the heroine who according to the divining woman is possessed by Lord Murukan.

vēḷāyutapantam A variety of CITIRAKKAVI verse fitted into a fanciful diagram representing ■ spear, ■ 8 under:



வேண கலைவாழ் வேத வாயான்
துணைவேந்து குழமுணி கிருபை மனதொடு
விள்ளொ ணாடக மேவக் கவிமழை
தூவி வாசனை தூரம் மலியவே
நம்பும் புகழே நாமுறை காவண்
சாகு ஞானச் சற்குண நீதிக்
கேயரு வேகொண் டிலகு முதாரி
தாதா டிகே சண்முகம்
மனைவி மக்கொடு மகிழ்ந்து வாழ்கவே.

vēḷam viṇātal A sub-situation under the AKAM theme MATIVUṬANPAṬUTTAL: the hero, with a view to suggestively revealing his love for the heroine, asking the confidante (as a false pretext) if she has encountered an elephant there.

vēḷvi Sacrifice, esp. Vedic.

vēḷvinilai 1. A sub-situation under the PURAM theme PĀṬĀNTINAI describing the greatness of sacrifices performed by ■ king. 2. A sub-situation under the PURAM theme PĀṬĀNTINAI describing the benevolence of ■ chief in making gifts of red cows, in the early hours of the day. 3. A literary genre on the above themes.

vēḷāṇvākai A sub-situation under the PURAM theme VĀKAITTINAI speaking of the peasant pursuing his vocation in tune with the wishes of brahmins, kings and merchants.

vēḷir A class of ancient chiefs in the Tamil country.

vēṛricaippā A verse in a distinctive metre at the end of a CURITAKAM or ILAMPAKAM.

vēṛruppaṭaivaravu A sub-situation under the PURAM theme ULINAITTINAI speaking of the martial support coming from another king to drive away the besieging army.

vēṛrupporuḷvaippaṇi Vide PIRAPORUḷVAIPPAṆI.

vēṛrupporuḷvaippu vilakku Vide PIRAPORUḷVAIPPUT TAṬAIMOLI.

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ ஃ க்ங் ச்ஞ் ட்ணத் த் ப் ம் ய் ர் ல் வ் ழ ன்
a ā i ī u ū ē ē ai o ō au k k ṅ c ṇ ṭ ṇ t n p m y r l v ḷ ḷ ṛ ṇ

vēṛumaiyaṇi Vide VITIRĒKAVAṆI.

vēṛumaiyuvakam Vide VITIRĒKAVURUVAKAM.

vēṛuvaraivu Vide NOTUMALARVARAIVU.

vēṛrolivenṭurai A kind of VENṬURAI verse in which the first few lines have one kind of rhythm and the succeeding lines have a different kind of rhythm.

vēṛu A word used as ■ heading in poems, to indicate ■ change in metrical rhythm.

vēṛupaṭṭukkūṛai A sub-situation under the AKAM theme NĀṆANĀṬṬAM: the confidante speaking of the heroine as being different and changed, looking angelic as she comes after being sent for bathing.

vēṛupāṭṭolippu Vide AVANUTIYAṆI.

vēṛorukāraṇa vipāvaṇai Vide AYAṬKĀRAṇA VIPĀVAṆAI.

vēṇil Vide MUTAṬPORUL.

vēṇilmālai A verse genre: poem celebrating the early (ILĀVENIL) and the late (MUTUVĒNIL) hot seasons.

vēṇipācarai Vide VĀṬAIPPĀCARAL.

vaikarai Vide MUTAṬPORUL.

vaiṇavam Vaiṣṇavism, the religion which holds Viṣṇu (Tirumāl) to be the Supreme Being and is exclusively devoted to His worship.

vaittiyacāttiram Vide AṬUPATTUNĀṆKU KALAİKAḶ.

vaitaruppaneri A style of poetry comprising ten characteristics, viz., CERIVU also called CILĪṬṬAM (terseness), TELIVU or PORUṬṬELIVU (perspicuity), CAMATAI also called CAMANILAI or CAMAN (tranquillity), CAMĀTI (attribution of ■ deed to a person or thing

other than its agent), INPAM (sweetness of diction and subject matter), INṆICAI also called OḶUKICAI or CUKUMĀRATAI (flowing rhythm), UTĀRATAI or UTĀRAM (indication by indirect suggestion of the excellence of ■ thing), UYTALILPORUṆMAI or PULAN (transparency of sense achieved through a careful choice of unambiguous simple words), KĀNTAM or KĀNTI (gracefulness of diction and syntax), VALI also called ĀLĒCAM and ŌKAM (vigour of style, achieved by introducing compounds in quick succession). Cf. KAUTANERI.

vaitāḷikar Vide VĒTĀḶIKAR.

vainilaikkocakam A kind of KOCCAKAM verse.

vaippu Vide AṬAKKIYAL.

vaiperakkāṭṭal A literary device which consists in a detailed treatment of what has already been briefly stated.

vaimutalaṭikkalaṅkāram A figure of speech in which ■ whole stanza consists merely of the names of several objects strung together without any adjunct.

vairavam A peripheral sect of CAIVAM. It is closely allied to VĀMAM, but differs in religious austerities. For it, salvation lies in reaching the feet of Vairavaṇ, ■ manifestation of Civaṇ.

jātakakkatai The Jātaka stories relating to the past births of the Buddha.

jāvali A musical composition of Urdu origin, with love and devotion as its subject matter, that accompanies dance performances.



AN INDEX OF TERMS DENOTING CONCEPTS OF WESTERN ORIGIN

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